MAXIMUM ROCKNROLL

Sept
1991
$2.00

ISSUE 100 PART TWO

WEIRDOS

DOWN BY LAW

THE ROTTERS

NORTHERN BUSHMEN

RORSCHACH

VICTIMS FAMILY

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

WELCOME TO ISSUE 100. WE AREN'T REALLY CELEBRATING THIS OCCASION, CUZ IT SEEMS THAT THERE'S PRECIOUS LITTLE TO CELEBRATE ABOUT THESE DAYS. BUT WE ARE NOTING THE FIRST CENTURY MARK BY PUTTING OUT TWO SIMULTANEOUS ISSUES, ONE OF WHICH YOU'RE HOLDING IN YOUR HANDS RIGHT NOW. BOTH PARTS ARE COMPLETELY DISTINCT AND CONTAIN ALL THE REGULAR FEATURES OF ANY MRR.

WE HOPE THAT BY THE TIME OUR ISSUE 200 COMES OUT THE REACTIONARY POLITICAL CLIMATE WILL HAVE SHIFTED, BUT THAT, OF COURSE IS SOMEWHAT UP TO YOU AND PEOPLE LIKE YOURSELVES. THE ONLY WAY THINGS CAN GET BETTER IS IF THOSE WHO ARE DISENFRASHISED DECIDE THEY AREN'T GOING TO TAKE THIS SHIT ANY MORE. IF ENOUGH PEOPLE DECIDE TO STOP LYING DOWN AND CRYING ABOUT THINGS OR DECIDE TO SHAKE THEIR EVER-SO-COOL CYNICISM, THEN THE FUCKHEADS WHO HAVE BEEN CONTROLLING THINGS THE LAST DECADE OR SO WILL HAVE TO BACK OFF. PERSONALLY, I DON'T KNOW HOW THE MAJORITY OF PEOPLE IN THIS COUNTRY CAN LET A SMALL PERCENTAGE OF THE POPULATION DICTATE SUCH THINGS AS WHAT THEY CAN SEE AT A MUSEUM, WHAT CAN BE SAID ON THE RADIO, WHO THEY CAN FUCK, WHAT THEY CAN'T BE TOLD ABOUT HEALTH OPTIONS CONCERNING THEIR BODIES. FUCK, COPS CAN NOW BOARD BUSES AND TRAINS AND SEARCH PEOPLE WITHOUT WARRANTS. IN SOME STATES THEY CAN FINE A KID 18 OR YOUNGER $25 FOR SMOKING.....TOBACCO. WELCOME TO EASTERN EUROPE!

SO, MRR REMAINS DEDICATED TO DOING OUR PART TOWARDS STIMULATING IDEAS, PROMOTING SOME KIND OF SANITY IN CONTRAST TO THE HYPOCRITICAL CRAP WE RE FED ALL THE TIME, AND CONTINUES TO SUPPORT THE D.I.Y. GRASSROOTS PREMISE THAT HAS ALWAYS BEEN A PART OF PUNK. SEE YOU AT #200.

- Ad rates: Beginning with issue 101, rates will change as follows:
  1/2 page (7 1/2"x5"): $100 (up from $75)
  1/3 page (5"x5"): $50 (stays the same)
  1/3 page (2 1/2"x10"): $40 (down from $50)
  1/6 page (2 1/2"x5"): $25 (stays the same)

We hope this will encourage many of you to take smaller sized ads, especially if you're just promoting 1 or 2 items, and will make room for those who haven't been able to get their ads in before.

- Subscriptions: Because of the two part issue 100, those with subs will find their sub-ending number lowered by 1 because they received both 100's.

Sales Tax: California residents must now pay sales tax on magazines, so Californians, when you order a sub, it's now $1.25 more, a total of $16.25. Single issues will be 20¢ more, totalling $2.70. Sorry!!!!!

Thanks...

° MRR is still looking for new bands to send in brief articles on their existence, along with a photo, logo, etc.
° We are also looking for well done and no bullshit interviews with bands that have been at it for a while. Keep them coming!
° There's been a lack of well done articles on many varying subjects, so if you've got an idea, get in touch and we'll see if it's a go.

SHITWORKERS

ZINE

Jerry Booth
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Ken Coffelt
Chris Dodge
Karin Gembus
Lance Hahn
Michelle Haunold
Kent Jolly
Mick Krash
Grendl M
Smelly Mustafa
Katy Odell
Iraya Robles
Harry Sherrill
Emily Soares
Martin Sprouse
Cammie Toloui
Joel Wing
Jeff Yih
Enrico Cadena
Mel Cheplowitz
Hope Cooney
Brian Devereaux
Gardner Fusuhara
Walter Glaser
Ti(m/z) Hankey
Denise Jacobson
Jux
Mike La Vella
Devon Morf
Ms NP9330
Mr Pagemaker 4.0
Bruce Roehrs
Dave Stevenson
Steve Spinali
Jules Stout
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***MRR RADIO** has relocated to our new studio located in the basement at the MRR house. The equipment is all new, the crew is charged up, and the music will wail. We've been at this since 1977, and while we recently lost our home base station for all those years, we're fucking ready to kick ass again. Each one hour show contains the latest in punk/hardcore/garage indie releases, as well as interviews (there will be more of them now) and other features. The weekly show comes on cassette, along with an info sheet on what's inside, and is ready to play for very cheap (just a tad above cost--averaging about $5 a week for stations in North America. For more information on how to receive the program at your station, please send in an inquiry on station letterhead, and we'll get the details to you.*

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKIA Quebec, PQ call station
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM call station
WMPG Portland, ME 90.9FM Sat 11PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Dio St-Etienne, France 89.6FM
Radio FMR Toulouse, France 91.6FM call sta
Radio Pomme Louviers, France 101.1FM Sat 5-7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:

• *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25--sales tax!!!

• *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).

• *Mexico:* available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.

• *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

• *Europe:* available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.

• *Australia, Asia, Africa:* available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).

• *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues #36-38, 40, 42-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-99 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Tim

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes):

WALTER GLASER
V/A-New York Eye And Ear Control-LP
MELVINS-Tanx-EP
MELVINS/MUDHONEY-split EP
SUPERSUCKERS-Junk-45
URGE OVERKILL-Here Come The Barclords-45
MELVINS-Live-LP
AFGHAN WHIGS-live
V/A-Half Rack-box set
MUDHONEY-Every Good Boy Deserves Fudge-LP
GORILLA-Heinous-45
ROLLINS BAND-live
DIM STARS-3xEP
SONIC YOUTH-Goo-video
THIRD BASS-Pop Goes The Weasel-video
HEAD OF DAVID-live

TIM YOHANNAN
RED CROSS-Born Innocent Demo Tapes-EP
RHYTHM COLLISION-Pressure-LP
S.F.T.H.-Maximum Tolerance Overdose-EP
SEEIN RED-EP
SELFPITY JESUS-Big World Lovel-EP
SON OF SAM-EP/SHORT LIVED-All The Agony-LP
23 MORE MINUTES/LOGICAL NONSENSE-split LP
VALSE TRISTE-Hyvästi Nielurisat-EP
VIOLENT CHILDREN-Skate Straight-EP
V/A-Blobs Vol 1-EP
V/A-No Punks In The Pit-EP
V/A-Nothing Lasts-EP
V/A-Panx Vinyl Zine 09-EP
V/A-There's A Faggot In The Pit-EP
V/A-Thinning The Herd-LP

CHRIS DODGE
HATEX9-live
MISERY-Production Thru Destruction-LP
DRUNKS WITH GUNS-Second Verses-LP
SEDITION-EP
TOTALITAR-Snabb Livsgladje-EP
NO FRAUD-LP
ANTISCHISM-Still Life-LP
GAI/SWANKYS-split double EP
HATED PRINCIPLES-10th Anniv DIY-EP
POISON IDEA-Live In Vienna-EP
NO SECURITY-LP
V/A-Nothing Lasts-EP
RADIATION SICKNESS-The Other Me-LP
PENNYWISE-LP
DEMISE-All Of This For Nothing-EP

JON VON
PLEASURE FUCKERS-First Abortion-LP
KLAMYDIA-Tres Hombres-LP
GARGOYLES-Down On You-12"
STUMPY JOE-Love Plumbin'-45
V/A-Blobs Vol 1-EP
MIDNIGHT MEN-Love Generation-45
HEMI-Slow Leak-45
SUPERCHUNK-Breadman-45
ANDANADA 7-A Mala Hostia-LP
CAPTAIN 9's & THE KNICKERBOCKER TRIO-EP
SHONEN KNIFE-Neon Zebra-45
HYBRID CHILDREN-Reveal Your Charms-EP
URGE OVERKILL-Here Come The Barclords-45
BABES IN TOYLAND-To Mother-LP
23 MORE MINUTES/LOGICAL NONSENSE-split LP

MIKE LA VELLA
URGE OVERKILL-Here Come The Barclords-45
LOVE CHILD-Okay?-LP
SMASHING ORANGE-Not Very Much To See-45
SHONEN KNIFE-Neon Zebra-45
FASTBACKS-In America-LP
HONEYMOON KILLERS-Kansas City Milkman-45
THE LOST/PAIN TEENS-split EP
POISON IDEA-Live In Vienna-EP
HEMI-Slow Leek-45
INSPECTOR 12-Jack-EP
YOUNG LORDS-LP
ZEN FRISBEE-EP
SEVEN LEAGUE BOOTS-45
V/A-Screw-EP
DIDJITS-live and in general

MARTIN SPROUSE
THE STASH-We're Selling Jeans For The USA-45
SEEIN RED-EP/PHLEG CAMP-2xEP
FASTBACKS-Never Fails-LP
V/A-Half Rack-box set
MANLIFTINGBANNER-Myth Of Freedom-EP
V/A-There's A Faggot In The Pit-EP
GOI-Total-LP/8 BARK-The Big Wheel-EP
HALO OF FLIES-Human Fly-45
THEE HEADCOATS-Headcoatitude-LP
PENNYWISE-LP
Dear Jesus-#38-zine
The Anti-Warrior-#2-zine
The Urinal-zine
Taste Of Latex-#5-zine
Cometbus-#26-zine

TI(Z/M) HANKEY
RORSCHACH-live
ANTISCHISM-Still Life-LP
PINK TURDS IN SPACE/SEDITION-split LP
SPITBOY-TP
SEEIN RED-EP
BORN AGAINST-live
V/A-Panx Vinyl Zine #09-EP
MANLIFTINGBANNER-Myth Of Freedom-EP
SEDITION-EP
BLITZ-All Out Attack-12"
MAJORITY OF ONE-Setting The Pace-LP
HONEYMOON KILLERS-KC Milkmen-EP
FARSIDE-Keep My Soul Awake-EP
1st pint of Boddington's when I get home to the UK
vegetarian Thai food

LANCE HAHN
(my Top 15 of first 100 issues)
CRASS-Penis Envy-LP/Big A Little A-EP
NEWTOWN NEUROTICS-LP
SUBHUMANS-Worlds Apart-LP
RITES OF SPRING-LP
HUSKER DU-New Day Rising-LP
MINOR THREAT-Out Of Step-12"
NIRVANA-Bleach-LP
THE MOB-No Doves Fly Here-LP
NAKED RAYGUN-All Rise-LP/Vanilla Blue-45
OPERATION IVY-Energy-LP/Energy-EP
BAD RELIGION-Suffer-LP
7 SECONDS-Walk Together Rock Together-LP
NEGATIVE APPROACH-12"
EXTREME NOISE TERROR/CHAOS UK-split LP
NOMEANSNO-Small Parts Isolated And Destroyed-LP

SHRED OF DIGNITY PRESENTS:

FUGAZI
AND
NATION OF ULYSSES

SAT AUGUST 31

SCOTTISH RITES TEMPLE
1547 LAKESIDE DR
(NEAR LAKE MERRITT BART)
OAKLAND

ANGELIQUE, BART & MARC
(Revelation Europe, Manliftingbanner, Betray, from Holland)
SEEIN RED-EP
ONION-EP/BURN-EP
MANLIFTINGBANNER-Myth Of Freedom-EP
BORN AGAINST-9 Patriotic Hymns-LP
RORSCHACH-Remain Sedate-LP
INSIDE OUT-7" on CD (extra songs)
BETRAY-new recorded material
VERBAL ASSAULT-everything
MAJORITY OF ONE-Setting The Pace-LP
No Answers-#10-zine with BORNAGAINST.... flexi
COLT TURKEY-Christmas Still Sucks-EP
BLACKSPOT-TP/POINT OF NO RETURN-TP
SUPERTOUCH-The Earth Is Flat-LP
Ebulution/No Answers "No God" t-shirt
Snapple/NY style pizza (vegetarian)/bean burritos

BIG, OUTRAGEOUS SALE!!!!

BLACKLIST MAILORDER

415/255-0388 475 Valencia St San Francisco, CA 94103

Artist	Title	Description	size	Price	Country	LABEL
Lethal Aggression	Life Is Hard	speedmetal-influenced hardco	LP	4.00	Germany	Funhouse
Libresse	Krystuarkar	metal-edged powerful thrash	LP	3.00	Germany	Starving M
Lloyd, Bill	Feeling The Elephant	flowing melodic garagey pop	LP	2.00	USA	Throbbing
Lost Cause	Chicks Go Wild	punkish metal 5-songer with	12"EP	3.00	USA	WalkThruF
LULL	Freakline	rock 'n' rule yer pants off, sc	LP	4.00	Denmark	Starving M
Maanam o	Maanam o	quirky artsy poppy stuff w/	LP	3.00	Poland	Pronit
Maewestmen	Maewestmen	Finnish punk with a cool cour	LP	4.00	Finland	
Marshmallowmen	Marshmallowmen	one hot Aussie-type blast, 2	7"	1.00	Germany	Soon To Be
Maudits	Systemes	good fast French hardcore	7"EP	1.00	France	none
Meer Staal	Hartslagen	experimental heavy noise	LP	4.00	Holland	Limbabwe
Mengele	Senseless Extermination	metal thrash, dudes!	7" EP	2.00	Finland	Bad Vugum
MFD	Full Volume	cool music!	LP	4.00	USA	DSI
Milk Monitors	Dance With Me	guitar heavy pop rock 'n' roll	12"EP	2.00	UK	Vinyl Solut
Momido 7	Lifestyle Disease	good strong melodic hardcore	LP	6.00	Germany	
MST	P.U.C.	speedy core thrashness	LP	4.00	France	Terminal
Naked Lunch	Things Grow	excellent Detroit meets Live	12"EP	3.00	Australia	Green Fez
Napalm Beach	Moving To & Fro	moody rockers with heavy gu	LP	3.00	USA	LSD
Nickanuke	Back to The Roots	powerful metal-edged speedy	12"EP	3.00	Germany	Destiny
No Empathy	Nothing less than nothing at a	punk-converted metal mutatic	LP	3.00	USA	Walkthruf
Noise Promotion Compar	ABR	dark, up-beat post punk pop	LP	3.00	Greece	Ano Kato
O'Neil, P.S.	Tommorow's Waiting	modern pop rock	LP	2.00	USA	Velvetone
Ogras	Mordsgrisar Ar Vi	good swedish midtempo, craf	LP	4.00	Sweden	MBHHR
Order of Decay	Bite or be Bitten	deep, far-off and grumbly HC	7"EP	1.50	Australia	Dominator
Outcry	Outcry	strong hardcore from '85	12"EP	2.00	USA	Pos. Force
Outcry	Outcry	fast French HC	7"EP	1.00	France	Anonyme
Paria Punk	Paria Punk	good tough big guitar sound	12"EP	3.00	Australia	Au GoGo
Penthouse Paupers	Penthouse Paupers	energetic hardcore	LP	4.00	Australia	Reactor
Permanent Damage	End Of Innocence	metallic hardcore from France	LP	3.00	France/L	Jungle Hop
Phobia/Gruel	Phobia/Gruel	cowboy punk in Germany wit	LP	5.00	USA	Pigtune Dis
Pistoleros	Ein Mythos Wird Wirklichkeit	guitar, drums and vocals only	LP	3.00	Holland	TV
Plastic Dolls	Blindfolded	melodic pop-rock with a bass	LP	3.00	Holland	TV
Plastic Dolls	The Morning Lasts Forever	More of their hard hitting pos	7"	2.50	UK	Vinyl Solut
Playground	Conception Payoff	Heavy pounding post punk w	7"	2.50	UK	Vinyl Solut
Playground	Seeking The Truth	Pounding, loud, harsh, post-p	12"EP	5.00	UK	Vinyl Solut
Playground	Sleeping Dogs	excellent mid to fast tempo ar	12"EP	4.00	Sweden	Really Fas
Pobel Mobel/Anti-Hund	Pobel Mobel/Anti-Hund Mina	Modern Lovers-ish garage/po	12"	4.00	USA	K
Pounding Serfs	L.P.	slow tempo Stooges/Birdman	7"	1.00	Australia	Waterfron
Primal Scene	Livin Hell	good, fast-paced '60's psych	10" EP	2.00	Australia	Au Go Go
Puritans	Puritans	real tight,stirring, anthemic Ita	LP	6.00	Italy	LM
Rabid Duck	Who framed Rabid Duck	typically melodic French punk	LP	4.00	France	Ripost
RAFF	1985- Raff (Votez)	cool and catchy melodic hard	LP	5.00	Sweden	Punish
Raped Teenagers	I Kraftans Klor	solid folk-pop-rock	12"EP	1.50	USA	Incas
Rapture Of The Deep	Under The Quabbin	fast strong hardcore	LP	5.00	Holland	Rat Patrol
Rat Patrol	Rat Patrol	excellent catchy pop with jar	LP	5.00	UK	Rough Trac
Razorcuts	Storyteller	good stuff	7"EP	2.00	USA	Robot Tanks
Red Army	Misspent Youth	very good melodic mid-tempo	7"EP	1.00	Sweden	Uproar
Rescues In Future (RIF)	Something Happened Today	slow-tempo post-punk with m	LP	3.00	Germany	Restive Re
Rest of the Boys	Days, Week and Years	punk rock with the accent on	7"EP	1.00	Holland	DeKonkurr
Revells	Swamp City	heavy post-punk dance stuff	LP	4.00	Yugoslav	Skuc-Forur
Rijeka	Paris-Texas	cool psyche-punk grunge, like	LP	4.00	Holland	Deaf Soul
Rodriguez Brothers	Rodriguez Brothers	dissonant noise mayhem, fast	12"EP	3.00	Germany	Roll On Ro
Roll On Roll Off	Pussy Push	this is reggae, man	12"	3.00	UK	On-U-Soun
Roots Radics/Bim Sherm	Training/Stop That Train	funpunk	LP	6.00	Germany	Starving M
Rudolf's Rache	Kings of Balla Balla	guitar music with a resemblan	LP	3.00	Holland	ANS
Santoro	II	good '77 style punk	7"	1.75	Germany	Incognito
Schwarzen Schafe	Julia	simple raw punk with gruff v	7"	0.75	Germany	Sonic
Schweinepest	Wir Wollen Leben	melodic somewhat-experimen	LP	3.00	Holland	De Konkur
Scream Therapy	Capital Of Hate	melodic rockin stuff with goo	7"EP	1.00	Holland	DeKonkurr
Scream Therapy	Legal Business	1st release of this melodic ro	7"	1.00	Holland	De Konkur
Scream Therapy	Silver Mountains Majesty	solo double LP by Camper Var	2 LP	3.00	USA	Rough Trac
Segel, Jonathon	Storytelling	good midwestern intelligent r	LP	2.00	USA	Pravda
Service	In Nonsense is Strength	DC melodic post-pop with em	Cass	4.50	USA	Dischord
Shudder To Think	Ten-Spot	good German HC, 6 tracks inc	12"EP	3.00	Germany	Gatelabel
Sick Of Intolerance	Break The Ban	post-punk, half hard-edged, l	LP	2.00	Poland	Tampress
Sieklera	Nowa Aleksandria	Swedish melodic hardcore	7"	1.00	Sweden	none
Sixteen Blasare Utan Hj	Cirkeln Ar Bruten	Swedish melodic, slower & p	LP	4.00	Sweden	MBHHR
Sixten Rdelos	Sla Alarm!	melodic, heavy pop-rock with	LP	1.50	Holland	Hasznee
Sjako	Sjako	American-influenced punkcore	LP	3.00	Germany	X Mist
Skeezicks	Selling Out	N.Y. HC	LP	5.00	USA	Starving M
Sodomy Law	Sodomy Law	cool strong big guitar psych s	7" EP	2.00	Sweden	MB H.H.R.
Soul Patrol	Soul Patrol	more of their fun punk stuff	LP	5.00	Aus.	Juntorville
Space Juniors	Zoogan	great rockin neo-'60s punk	12"EP	3.00	Belgium	Punk, Etc.
Spanks	Scream the Blues	light acoustic kinda stuff, nice	cass.	2.00	Italy	Blu Bus
Sphere	Dalla Nostra Parte	wide range of guitar stuff--	LP	2.00	Germany	Empty
Spiegal, Russ	Waking Life	lots of fast thrash and hardc	12"EP	3.00	Germany	Destiny
Squandered Message	Squandered Message	one acoustic/folk song, one p	7"EP	1.00	Finland	none
Stairs of Odessa	Stairs of Odessa	great HC with metal influence	LP	5.00	Austria	X-Mist
Stand to Fall	Stand to Fall	mature industrial pop	7"EP	1.00	Finland	Sub 40 alk
Sub	Go Baby Go	more artsy, spacey prog-wa	7"EP	1.00	Finland	Sub 40 Alk
Sub	Jungle Rock	psych'n n b type stuff	10"EP	3.00	Aus.	Au Go Go
Sunset Strip	Holocaust	grungy hot rockin live cover	12"EP	4.00	Aus.	Grown Up
Survivors	Worse Than Perfect	strange noisy jamming psych	LP	4.00	USA	Stanton Pa
Swamp Oaf	Swamp Oaf	great female singer, folk-bas	12" E	5.00	Spain	Olhuka
Tahures Zurdos	Tahures Zurdos	melodically inclined, lighter t	7"EP	1.00	USA	Shakefork
Target	Going Up	decent retro '60s stuff, ex-G	LP	2.00	Scotland	DDT
Thanes	Thanes Of Candor	comp of great ranting poet - S	LP	2.00	UK	Bluurg
Toczek, Nick	Intoczekated	rockabilly & country-ish stuff	LP	2.00	Australia	Au Go Go
Ton Up Pirates	A Dirt Road So Far	cool rockin punk from this Ge	LP	5.00	Germany	Econo Rec
Toshimoto Dolls	Space Sex	not as aggressive, still lotsa	LP	4.00	Germany	Schlawine
Trashing Groove	No Routine	good solid Aussie psych punk	LP	2.00	Aus.	Waterfron
Trilobites	Turn It Around (Live)	spanish fast melodic pop-punk	7"EP	2.00	Spain	Bastatl Dis
Txor Romorro	Se Os Va a Cuereipelo	progressive multi-style punk,	12"EP	4.00	Germany	X-Mist
Ugly Food	Ugly Food	softer, yet still extremely go	7"	1.00	Australia	Mushroom
Ups and Downs	Moments Away	great comp. w/ 20 Second S	LP	4.00	Australia	Dominator
V/A	Are We Still Here	w/ Infected, Wicked, Fleisch,	LP	5.00	Swiss	Far Out Re
V/A	Avalanche Underground	compilation of obscure Norwi	LP	3.00	Norway	Bodo
V/A	Can a Butterfly Smash a Whe	live improv stuff from Intern	LP	2.00	Switz.	Rec Rec Rc
V/A	Canallie	Portland punk comp w/ SLA,	LP	2.00	USA	Mystic
V/A	City of Thorns	diverse comp of Russian met	LP	5.00	USSR	Wifon
V/A	Czerwona Fala	great '60s punk w/ Miracle W	LP	3.00	Intl	Mystery S
V/A	Dimensions Of Sound	punk/HC comp. w/ Fuck Gee	LP	4.00	Intl	SHJ
V/A	Dokumenti Todellisuudesta	second vol.of industrial, nois	LP	5.00	Intl'	Schizopher
V/A	Ecstacy by Current II	w/Call System, Apteka, Sake	LP	3.00	Poland	
V/A	Gdynia	w/ Crime GB, Ulcera, JWTJ	LP	5.00	Italy	Blu Bus
V/A	Glu' Le Mani	w/ Nozems, Bambix, Acorns	LP	4.00	Neth.	Swaddle
V/A	Hard To Find	lots of Swedish hardcore ban	LP	4.00	Sweden	Uproar
V/A	Hardcore For The Masses	w/ Deja Voodoo, Gruesomes,	LP	2.00	Canada	OG
V/A	It Came From Canada Vol. 1	w/ Gruesomes, Shadowy Men	LP	2.00	Canada	OG
V/A	It Came From Canada Vol. 2	w/ Gruesomes, Shadowy Men	LP	2.00	Canada	OG
V/A	It Came From Canada Vol. 3	w/ Dik Van Dykes, Gruesome	LP	2.00	Canada	OG
V/A	Juppi	raw Finnish punk/HC comp.,	7"EP	1.50	Finland	Risto Erone
V/A	Keine Experimente, Vol. 2	w/ Neurotic Arseholes, Porno	LP	3.00	Germany	Weird Sys
V/A	La Nouvelle Frontiere	punk/HC comp. with Vatican C	LP	3.00	Intl.	Panx
V/A	Life is a Joke Vol. I	w/ Terveet Kadet, Inocentes,	LP	5.00	Intl'	Weird Sys
V/A	Maanalainen	Finnish comp. w/Sub, Unborn	LP	6.00	Finland	Stigma
V/A	Music from the Armpit of Can	w/ Problem Children, Hated U	LP	2.00	Canada	Problem C
V/A	Radio Nieprzemakalnych	lots of styles here, punk, reg	LP	2.00	Poland	Wifon
V/A	Return of Yugoslavia	lots of unknown Yugo punk/ha	LP	5.00	Yugo.	Sacro Egol
V/A	Savages Are Loose	w/ Asbestos Rockpyle, Sarca	LP	2.00	USA	Mystic
V/A	Screaming For A Better Futur	great diverse punk w/ Verdur	LP	5.00	Intl	Teenage Rc
V/A	Senseless Death	w/ Attitude, Condemned, Imp	LP	3.00	USA	Nuclear Bl
V/A	Something is Wrong	w/ Anti-Toxin, Kina, L.u.l.l.	LP	4.00	Intl	Moron
V/A	Spleurk 2	w/ Snuff, Exit Condition, Sol	LP	6.00	Intl	Meantime
V/A	Stop Vivisection.....Use Yupp	w/Altanas, Treblinka, Satkyl	LP	3.50	Finland	Petri Valli
V/A	Tegen Wind	good Dutch punk/HC w/ Unac	LP	6.00	Netherlar	WRF
V/A	Thank You Charles	w/SSDC, Lethal Overdose, Fe	LP	6.00	Aus.	Waterfron
V/A	Them Boners Be Poppin'	w/ Fang, Boneless Ones, Ver	LP	4.25	USA	Boner
V/A	There is Nothing I Like To Say	4 HC bands w/ Beam Me Up	LP	4.00	Intl	Slow
V/A	Ultimatim	music & poetry from Montre	LP	2.00	Canada	Psyche In
V/A	Vikings Are Coming	Swedish HC w/ Crude SS, Bo	LP	3.00	Sweden	Uproar
V/A	Virus	intense HC w/ SIC, LipCream	LP	3.00	Japan	Jungle Hop
V/A	Young Till I Die	HC comp w/ Union Morbide, D	LP	3.00	Neth.	WRF
Vagtazo Halottkemek	Galloping Coroners	Hungarian punkII Weird stuff	LP	6.00	Hungary	Tamas Lev
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My Ghetto	#1	w/ Doom, Cowboy Killers, Ge	print	1.00	UK	2 oz.
Raising Hell	#20	w/ Disturbed, Killdozer, Pink T	print	0.50	UK	2 oz.
Raising Hell	#21	w/ Victim's Family, Trottel, In	print	0.50	UK	2 oz.
Raising Hell	#22	w/ Force Fed, Godormhoea, sc	print	1.00	UK	2 oz.
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FOR A COMPLETE CATALOG, SEND $1 (US) and $2 (overseas).

ings on of the band than any of us are.

Regardless, I must use my letter space wisely and efficiently so onward I move. The second hideous accusation slung at yours truly was that us WEASELS refuse to pay opening bands so that we can afford to tour and record dumb punk records. An utter falsehood. Find one opening band we refused to pay and I will personally pierce your dad's dick. Since the reformation of the band we have played exactly 1 (one) local gig. The opening band (their first gig) got promised 20 bucks. They got 40. The middle band was from a central Illinois town and they were promised 40. They got 110. We walked off with a little under 700. Sound unfair? Nothing against either one of those bands but I doubt if they would have made that much at that club if it was only the two of them. Neither band complained; in fact both of them seemed happy with the split. As far as that whopping 700 bucks, that's exactly how much money we have on us as I write this. Unfortunately, our van is gonna cost 800 bucks to fix and it won't be ready until Tuesday. Most of us have to be back at our jobs on Monday. I have no idea what we're going to do, but either way, we'll be lucky if we come out of this under 500 bucks in debt. Yeah, we recorded an album and an EP, but the record labels that are releasing them paid for the recording. Sorry to shit on your parade like that, dear.

Oh yeah, this brilliant young letter writer also asserted that she would only give her money to DIY bands like CRINGER. CRINGER's guitarist thought that was really funny since he knows damn well we book our own tours, make our own t-shirts (which cost a hefty five bucks) and up until 2 weeks ago, put out our own records. Now we're on the same labels that put out CRINGER records. Are we rad yet? Oh I forgot, that happens when we move to the East Bay and start putting out fanzines about vegetables.

Fuck your whining and while we're at it, fuck this punk rock business shit. My books are open, you can call me on any shit you wish cause this band has nothing to hide. Nobody in this band is interested in making a living off of it or turning it into some fucking media circus. And while you're at it, why don't some of you gutless weaklings call SAMIAM, BAD RELIGION, FUGAZI, JAWBOX, PEGBOY, MUDHONEY and the other big timers on their business dealings? So many people have told me negative stories about so many bands but when's the last time any of you had the balls to confront them? If you have a gripe with a band, call 'em on it BEFORE you write into this rag. Some moron from Michigan just made me waste valuable space responding to her insane bullshit. Don't let it happen to you.
Ben Weasel

MRR,

My name is Lance and I play for the band Cringer. I just wanted to write in to complain about Sue Donim's letter in #98. I think it's dreadfully unfair to compare bands like the Who to Screeching Weasel. For DECADES the Who played all-ages gigs world wide. Pete Townsend would spend countless hours sending out the promos and booking gigs with local promoters always keeping the door prices below $5. I can still remember the first time they played at Gilman and Roger Daltrey bravely confronted the audience on their hardcore "macho facade". You don't get that from would-be death metal bands like Screeching Weasel (who just signed an EXTREMELY lucrative deal with Shred of Dignity, a subsidiary of Metal Blade). Just thought I'd get that off my chest.
Lance / Homeless in Frisco

Hi,

I'm really upset with the review POOTLY NAUTCH got in issue 98 by Iraya Robbles. The review was very irresponsible and full of egotism.

First of all what is this "Dear Sir" shit she threw in. It's obvious to me that Iraya Robbles is a radical neurotic feminist lesbian. It seems that this "Dear Sir" thing predisposed her to think ill of the 7".

And what is this expectation of "Full throttle witness?" Do you people review expectations? Or do you review what is sent to you? Her critique reeks of expecting something, not getting it and therefore taking the easy way out by trashing it. (I hate to see this Iraya at Xmas when she doesn't get the Xmas gift she wants). Why can't she review what is sent to her?

In addition, she totally blew the quoted lyrics; she added one adjective and changed a noun. Can she hear?

I gotta ask you to scold her because hers was a very irresponsible review. It reeks of egotism and immature expectation.

You guys gotta realize that you can really hurt a band or label with an irresponsible review. Please have her (IR) educated on critique.
POOTLY NAUTCH c/o 1107, 2233 S. Highland, Lombard, IL 60148

Folks,

It's pretty ironic, because I tried to express my honest opinion in reviewing your record. And you didn't even write to me directly, it's in the third person. How condescending. Also I was sent two additional letters pretty much repeating the first one. You say that it was an irresponsible review and I'm a "radical neurotic feminist lesbian" and that got in the way of enjoying the single. Give me a break. I would hardly call noting my annoyance at the commonly used "Dear Sir" as radical or neurotic, and it is not always indicative of sexual orientation. It also seems interesting that you veiw being a lesbian feminist as if it's supposed to be in insult or something.

But instead of getting into an analysis of your response, or even reveiwing styles, I'll say this: I listened to the lyrics and they seemed vague enough to be questioned and a (seemingly) anti-abortion statement was happenin'. If something is being abusive, then to me that overrides any piddly-ass descriptions of "Oh that's a cool guitar break" or whatever musical genre it seems to be creating/ pleasing/ milking etc.

As far as hurting a band or a label, yes it takes a certain amount of work to do this shit, but should a reveiwer be obligated to help sell records? It's just one persons' opinion, nothing more. The point is that you are now complaining about it, and yet doing nothing to clarify your meaning—instead trying to stereotype me, or belittle me by suggesting I be scolded. Get a fucking grip. If your lyrics are being misinterpreted, cool, then explain what you mean if it's so important. I almost feel that you want this to become an ongoing debate in print, which just isn't that interesting to me. But maybe by the time this is printed I'll put myself in Critique Re-education camp. Iraya

Dear Mr. and Mrs. MRR,

This is basically an informational letter. My name is Dave Nathanson and I wanted to just let anyone who is reading this know that I am the one responsible for Vermiform Records mailorder this summer. I'm generally keeping up but some people may have to wait for some records for reasons too stupid to even begin to explain. You will get your stuff! If you feel that we have been lax in responding to you, please write and let us know, a good kick in the wazoo always helps. Will the following people please contact us, we need your adresses: DAN DELISSA, ROB (you ordered a Rorschach lp after reading a review in Slug & Lettuce #20). Distributors, please do not send checks made out to Vermiform or Sam McPheeters unless you are willing t wait until August for them to clear.

I also do Excess fanzine. #3 was printed on recyc]ed paper. It doesn't indicate that anywhere on the zine itself and I thought it was important to let people know. I m out of #3 right now (July 6) but I should have more by the end of July.

One final comment, all this in-fighting lately (esp. ABC No Rio people and the Mykel Board scandal) seems very trite to me. If we took half the energy we spend on criticizing and shouting at each other, and and used that energy to criticize and shout at the icons and instutions of society at large maybe people would take us seriously. I m just as much a guilty chickenshit as anyone but I thought it needed to be said. Perspective, don t ya know .... Sincerely,
Dave Nathanson

PS - Aren t those hardline guys cuties? .... especially when they're sweaty.

MRR,

Being a fan of punk/HC and music in general, I've always felt that live shows are the best form of entertainment available. To be as close to the band as you wish or talk to 'em afterwards is what makes these great. Lately, though, shows are becoming too fuckin' violent. I love moshin' in a pit, and stagedives are cool even though I personally don't do it. But, mindlessly punching someone or knocking someone on the ground in the pit is fuckin' bullshit. That's not what I feel it's about. Just do your own thing. Of course, a little pushing is justified. Hell, it's usually difficult with the number of people involved. But don't be a fuckin' dumbass and just get in a pit and try to beat people up so you can be "Mr. Tough Guy". You just end up ruining the show for everyone involved.
David L Marek/ 4302 College Main #411/ Bryan, TX 77801

Dear MRR,

I've some comments in response to two letters in issue #98, one from Paul Holstein and the other from Hans.

Regarding Paul's letter, while everyone may be free to play or listen to whatever music they want, whatever the lyricism, it seems people can either be responsibly critical or irresponsibly hypocritical concerning prejudiced or slanderous language. Okay, such "either/or" reasoning is often faulty, but when we support bands enspousing sexism, racism, and so on we directly support the dissemination of these ideas. Paul, I've made many mistakes unwittingly, so I won't pretend that I've never paid to expose my head to the ludicrous. If you wish to deliberately "still go out and see (such bands) if the music is good... go to the shows for a good time...

not to examine (the bands') views on life", that's your choice. It just leads one to question the wisdom of your rationale.

Hans' rationale makes marginal sense to me, though. He says he's played Public Enemy and Skrewdriver over radio "because they are both controversial and at opposite ends of the musical spectrum", that he was drawing on them for a musical contrast, not on subject matter." Hmm... okay, but I think playing both bands is far more relevant for the contrasting subjectivity, or debatable lack thereof. When we see white supremacist organizations praising black separatist ones, we've some graphic evidence of these being two sides of the same coin. Hans, exploring and challenging the supposed dichotomy of these persons' attitudes over the air might make for fascinating radio.

You rebuke Stinky Panch, still Panch is often right. (Yet, contrarily, as Tim Yohannan pointed out, Stinky did characterize some with the slur "Jewboys". No matter how riled we are, we can always aspire to vigilantly check what becomes of our own attitudes. Anti-Semitism seems precisely where Louis Farrakhan does meet Tom Metzger). There are some pertinent differences between American black and white racism. Black racism is mostly a reaction against an ongoing subjugation of American blacks. It's usually manifested through isolated, if sometimes violent, demeanor. White racism is not only manifested the same way, but apparently is often goaded on by racist organizations. The social environment is more conducive to white racism than black. Besides ours' being the majority race in America, whites have have had the historically advantageous ease in positioning ourselves at the helms of the nation's institutions... and this includes racist whites. Of what differences there are between black and white racism, I believe this is the most crucial. Institutional racism being subtle, it's a more dangerously regressive societal threat than the flagrantly regressive racism of individual purblind pawns; the black and white both.

Japanese people were unfairly generalized in your letter, Hans, when you wrote that they "think they are superior to all other races." A remark like that leads one to question the wisdom of your rationale, too. Still, I think I can see where you're coming from playing both Public Enemy and Skrewdriver songs. It's simply not something I'd do personally. When possible, I'd rather ignore them both.

And Paul, if Blondies is indeed one of the few places in Detroit promoting comparatively unknown bands including some of those you've noted, maybe it's not so terrible a bar as Eric Plumber's Butt described. (Eric, I'm interested in receiving a copy of Plumber's Butt magazine; and I'm grateful, as a worker, that you willfully individualized us in your letter from issue #96.) I'm not from the area like Eric and yourself, Paul, so I don't know what any Michigan scene is like. It's hard for me to take seriously, though, the advice of some—one even as ostensibly intelligent as you, when you seem to emphasize fun over thought. I mean, which of these matters most? Love,
Randy Underdog/ Rt 2, Box 105/ Winfield, MO 63389

Dear MRR,

After being laid up for a few days with this nagging pain spewing from my bruised ribs, and two nice sized cuts on the top of my near bald head I've reached a serious conclusion. Straight-Edgers do have some valid points. I also have some helpful hints for prolonging your punk rock life.

Never mix the following!
1. a fifth of 100 proof Old Grand.
2. 1 case of beer.
3. 4 people with nowhere to go.
4. The hollers of extreme southern Ohio.
5. 1 JEEP

If you should decide to try this mixture take along a tape recorder, because the sound that the JEEP makes as it's wrapping itself around a tree would compliment any industrial song ever made. Love,
Chuck Damage,"Detroit's newest Str8-edger"/ PO Box 871/ Wayne, MI 48184.

PS—BORN AGAINST are the best band in existance, and Meagan Montoure please send your address so I can write.

Hello over there!

We don't know your definition of the term "bootleg" but for us it stands for ripping off bands, releasing their art without permission & payment , high prices for cheap-made records, no lyrics, bad recordings, no/sloppy covers etc. etc. etc. To sum it up - its just a fucked up thing to do!!! So why do we write in? ... mainly because we're totally pissed about the fact that you printed both the Impact Unit 7" & the Youth Korps 7" cover in your article on bootlegs! Both records got released officially, both records were done with the permission of the bands (in the Impact Unit case, Sam, one of the former members, gave us the master tape while we were in Boston & talking of Youth Korps - we got the master from Ed, their former guitarist), both bands got paid the same amount of records we give to other bands who release stuff on our label. Gimme a break - you even mentioned in your review of the Impact Unit 7" that it wasn't a bootleg!! Goddammitt, why do you think our address is on the cover?? Because we're into letting the bands know who ripped them off??? Because we're fucking bootleggers??? Come on, that'd be outrageous stupid!!

You probably didn't really think about the effects while printing down the covers but we definitely don't wanna get caught up in all that bootleg - rip off & I hope you'll comment on our letter!

Another probably pretty interesting note! Curtis Taang! wrote in quite some time ago & ordered 100 copies of the Impact Unit 7" & while we gave it to him for the normal wholesale price of $3, he decided to sell 'em for $10!!! No comment on that - if we had known before we wouldn't have given him the records! So, everyone who wants the 7"s, they're available thru' Blacklist, Overkill, Ebullition, By-Product & whoever wants to distribute 'em & of course you can also get it thru' us directly!
Peter & Andreas at Crucial Response Records/ Kaisersfeld 98/ 4200 Oberhausen/ W. Germany

. . . and while I'm on it . . . no comment on Lawrence's weird answer on Kim's, Tony's & Marc's letter - everyone halfway intelligent should know what to think about it . . . !

Mmh, mmh, so,Straight Edge is reactionary? And, I was wondering about my crazy thoughts all the time . . . thanx for letting me know . . .! But hey, I'm a fun guy most of the time . . .! Final note - your decision not to review tapes anymore sucks (especially since you still review bootlegs & some major companies stuff & give space to ads like the Green Hell one with their fuckin' collector rip-off prices!!) Same goes to the new 'law' on 'zines! Fuck it!
Andreas xxx

To The Readers of MRR:

We were disturbed to find LOST & FOUND picture sleeves used as artwork in the recent bootleg article, as we do not consider ourselves bootleggers. We always try to get permission from all or some of the bandmembers for each record we put out. In the case of our FASTBACKS record, we had the permission of all band members. Since the FASTBACKS are still together as a band, contacting them for permission was relatively easy. In other cases it can be very difficult to contact band members, especially when the band has long since broken-up. With some of out records it was only possible to contact and obtain the permission of one or two former band members.

In all cases the band member(s) are compensated for their efforts. Ten percent of all records pressed are sent directly to the band - or in some cases the band is given cash.

So why does everyone think of us as a bootleg label?
Uwe & Bernd, Lost & Found Records/ Im Moore 8/ 3000 Hannover/ Germany

PS. Kenny Kaos is the coolest dj that ever lived - in the entire universe.

Andreas (crucial Response) and Uwe and Bernd (Lost & Found),

I want to clarify that using covers of records you've both released in the bootleg article in no way was meant to indicate that you are bootleggers. The covers were reproduced because they were mentioned in the text. Both labels have released records of bands that no longer exist, but where they have received permission from at least some of the former members. Those types of releases constitute a gray area between boots and official releases (if not all band members or former label owners gave permission).

This was explained in the text of the articles/interviews, but perhaps the graphics made people leap to conclusions, especially in non-English speaking countries. Tim

Dear MRR & Shitworkers,

Well believe it or not I don't have anything to bitch about— makes a change— everybody who writes in to these letter pages seems to have something to gripe about. How about somebody writing in with some happy news, even if you have to make it up!

Just like to say thanks to Dave Stevenson and Ged Moseley for the great articles about "War and Capitalism" and "War and American Culture." They certainly made me sit up and pay attention, and made me aware of a few things I didn't know about!

Well, that's it, let's have more "happy" letters please. There's enough back-biting-bitching people going around between bands, labels, etc. Say something positive!!! Peace & Love,
Mark Bennett/ Atjehstraat 47A/ 9715 EH Groningen/ Netherlands.

PS— How about a review of the Doughboys "Happy Accidents" LP. It's only been out since Nov. '90?! Hello to the Moonlizards and Thud! and Martin Einon in Wales!!! Cheers!!!

924 GILMAN ST

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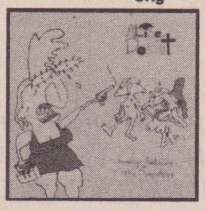

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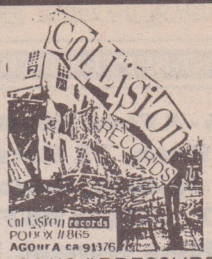

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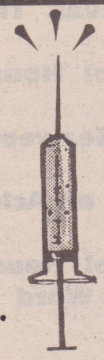

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Letters

Dear MRR,

I thought the recent bootleg issue was pretty interesting, though I'd rather spend my money on "proper" releases and just get tapes of live shows and demos etc. I don't think that bootlegs do anyone much harm, though it's shitty to put out stuff which is really low quality or pretending to be something it isn't like the "Dischord" release of Fugazi tunes, that's why MRR should, review bootlegs, so people can avoid getting ripped off.

What I don't understand is why more bands can't put out collections of rare material like old singles, good demos and other stuff which is of interest to their fans either in a low-cost LP or maybe a cassette. The DK's "Give Me Convenience" album is a good example of a well thought out compilation of early singles, songs from compilations and various other oddities. DEVO's "Hardcore Devo" is a good collection of early demos, and while the WEDDING PRESENT are on a major label, they still sell cheap tapes of various concerts by mail order. It can't be too difficult for bands to put together a tape of interesting stuff...maybe even bootleg a bootleg and add that to a tape of rare material!

Finally, I don't think it's a good idea to start chasing up the bootleggers as this would just put the small-scale bootleggers out of business, the ones who do it for love rather than money. The large-scale professional bootleggers with less scruples would be left and so that would mean the bootlegs would be not as well put togheter.

Basically I think the best way to get to hear old rare and live stuff is by tape-trading and then you can spend your cash on new official records, that way helping the bands themselves.

Simon Wood/ Fieldside House/ London Rd/ Blewbury/ Oxon OX11 9NY/ UK

MRR + Readers

So I've been chewing through the bootleg article and I've got a few things I wanted to say...firstly I wish somebody would boot the BIG $ items that everybody is looking for. For example the EAT's "Communist Radio", but do an exact copy, labels, artwork because then you've destroyed the original (and its hefty price tag, when the boot is the same as the original). The Eat are still around, meaning they know what the disc goes for and that people want it. Why don't they reissue it before it gets booted?? I think it's dumb for bands that are booted to be pissed. Example: Rob Younger of Radio Birdman is pissed with Birdman boots. When "Burn My Eye" boot appeared and sold in Sydney record shops after it was reissued, why didn't he reissue it when he saw it selling for big $ and save all the bad feeling he had?? I guess that's it. I just want to see the big $ prices killed and for the old stuff to be available as well as the new records. Thanks.

Marek/ POBox 728/ Darlinghurst 2010, NSW/ Australia

Dear MRR,

Sorry for reaching so far back into the past. I'm sure I'm too late to meet the deadline of the hardcore back-stab pseudo-intellectual debate and record selling contest, but maybe I can reach the one lonely voice out there who might later want to buy one of my chap books. Hmmm?

As it stands, I am responding to Mr. Bullshit's column in no. 97. It was the punchline in a very long bad joke, from a big mouth who specializes in one-liners. I am not generally a cheap shot artist, but here is my testimony.

Mike wrote a nice little column. It may get an A for brown nosing from your professor, but I give it an I for incomplete and irrelevant.

Really I should explain that my letter to the editor, which Mike attacked, was actually a response to another column written by Lawrence Livermore. Lawrence's column-in-question was an attack on an editorial by Kent McClard of No Answers fanzine. I shant push that original debate any further, as it has been well worn out on these pages, but keep that reference point in mind, as we digress further and further...

But really Mike, I mean it. Your letter was a useless bore, for the simple fact that it really was of no significance. My only point was really one against cultural relativism.

To quote a line, "If something is wrong it's wrong, and it must change." It really doesn't matter how long something has been done, or in what region or by whom. Morals are not negotiable (nor are they enforcable, but then again I am not William Bennett).

So if something is wrong, there are no mitigating factors. Like how many people from the region in which a particularly erroneous and harmful behavior has been practiced have written wonderful fictional novels, 'gaucho' or otherwise. Nice fact, but irrelevant to the heart of the matter.

Since your argument basically evolves from this premise, Mike, I really have nothing left to comment on, without getting into the specifics of your digression. You wrote another whole column, at another point, about General Custer I believe. So this was the same kind of context-less regurgitation of information, except that you prefaced this one with an attempt to ridicule me, which would maybe have some sort of relevance if you followed any sort of logical argument, other than the accusation that I am a deviant for not talking about Central American culture in a debate on drugs and drug legislation. Damn, I'm such a racist, dude. You're lost.

So basically, I'm not a racist or a cultural supremacist, but I might be guilty of being somewhat of a moral absolutist. Case closed Thanks for the crack on my tag. Get a life.

On to the next subject. This also involves a tired and bored melodrama in the hardcore mini series... the war over HARDLINE! Not just a word in the English political jargon, now it is an on-going debate in the hardcore scene. But I too am guilty of putting my foot into the arena on this one, so here is my disclaimer for the moment.

I have been informed by some kids, that I have a rep for being a bastion of the anti-hardline movement. This is quite an ill-fitting misnomer, so I must do some clarifying.

I wrote an anti-hard edge, hate-core, homophobia letter quite a bit back. In it I described SxE as a personal choice, not worth fighting over and accordingly not a justification for violence.

I made references to hardline only in this context. In this sense, hardline could be defined as synonymous with 'hard edge', or 'hate edge'. This is a verifiable faction of the SxE scene, and all I did was speak out against it, in letter and in lyrics. I also pointed out that I used to call myself hardline, but only as a personal label, to exclude myself from the 'SxE' drinkers and 'moderators'. Not an attack on anyone.

To avoid any further ridiculous misunderstandings, let me make it clear that this was a letter intended for those who give a fuck about the future of the positive movement we call straight edge. I had never intended to begin a debate about anarcho-syndicalism, radical enviromentalism, etc.

I believe very strongly in animal rights. But most of the kids I was talking about could really give a fuck about any sort of rights, except the right to cause trouble and create controversy.

So please let us point out that hardline can be a.) an adjective to describe the extreme nature of one's convictions (i.e. a hardline communist) b.) a hardass SxE clique (Houston Hard Edge Hardline Hate Core Homies) c.) a record label d.) an anarcho-syndicalist pro-life animal rights and various other things movement or e.) a term some of us used to use and got fed up when it became an excuse to start more schism (as the song 'Hardline' on the NxA 7" is about).

Apology made to whomever it pleases. You've got your own hype. I just wanted to point out that in a game of SxE super heroes vs. the super villians. I ain't down with being nobodys scapegoat. Grow up and find someone else to hate.

I continue to believe in SxE as a way of life, a permanent commitment, a positive idea and no matter what some people say, a scene that is very much alive.

I must send shout outs to Erba, Mean Steve, Jacksonocracy, and all the cool kids we met on the Naked Angels 'Real Hard Live' 1991 tour. Oh yeah, and Tim I'm sorry ISKCON sued you.

No more pointless rumors or debate. Solid.

Rob R-Rock/ 131 E. Spencer St. #1/ Ithaca, NY 14850

Loyal MRR readers,

I'm angry, dammit! Some bubbleheaded bimbo wrote into this fine fanzine recently accusing me and my band SCREECHING WEASEL of some nasty shit. Pshaw! I chuckle at these lame accusations. They are no more than an irritating fly at bedtime or a hungry mosquito at dusk.

But let's face it, many of you suffer from the "If I read it, it must be true" syndrome so let me set you straight.

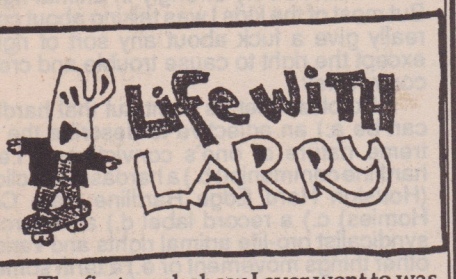
First of all, I've never met the person who wrote that heinous letter so any information she has is secondhand. Not that secondhand information can't be valid, but the sad little girl could have dropped me a line asking "what the fuck?" before sharpening her crayons and firing off a vicious one to Tim and Co.

Secondly, I'd like to respond to her accusations (there were really only two). She informed you dear, naive readers that SCREECHING WEASEL is on a reunion tour. Nothing could be further from the truth. The band broke up in October of '89 due to a quitting drummer and the fact that John Jughead and I were sick and tired of playing the same punk tunes to the same punk people. Why then, you ask, did the band reform? Fame? Money? Girls? Nay! We reformed because John Jughead and Danny Vapid suggested we give it a shot. I agreed. I took a long break from it and I was ready to start up again. I would like to take this sentence to express the dismay that I feel about people taking my band so seriously; perhaps we should hire them to do PR because it seems like all these twerps with their breakup and reformation questions are about ten thousand times more interested in the go-

COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

Usually MRR has a policy that its columnists not write about or comment on each other, cuz they'd probably spend all their time doing just that. But on this, the 100th issue, they've gotten a green light to talk about what they like and don't like about MRR. There's more on this in the columns section of 100 Pt 1, so check them out, too. Meanwhile, here goes.....



The first punk show I ever went to was sometime in 1977. It was way exciting, and a big improvement over most stuff that had been happening in the 70s. I went to lots of shows back then, but by the early 80s I was burning out on "the scene." Too many people shooting speed and wearing swastikas and arguing about shit that didn't make any sense.

Besides, I decided to go back to nature and moved to a mountaintop in Mendocino County that was about as far from punk rock as you could get and still be in America. Once every couple months I'd come to the city and go to a show or buy a few new records, but it was pretty haphazard. By 1982 I was almost totally disconnected from punk rock.

One day I decided I should catch up on what I'd been missing, so I went to a store in San Francisco and bought about $50 worth of records. I didn't even know who some of the bands were; I just picked the covers that looked punk. Some of them were really shitty, like the Black Flag record I never got around to listening to until last year.

One record I did listen to again and again, though, was the Maximum Rocknroll double LP compilation *Not So Quiet On The Western Front*. It seemed to be saying most of the things that I thought were missing from punk. And of course inside it was the very first issue of the zine that you now hold in your hands.

It was awfully primitive compared to the high tech monster it's become. I sort of liked it better then, but of course us old timers always say stuff was better before you young upstarts came along to ruin everything. At any rate, it doesn't matter, because it still wasn't enough to keep me involved in the punk scene, at least not more than sporadically. I'd see MRR about every second or third issue, and go to a show about twice a year, and that was it.

It wasn't till 1985, after I broke up with my girlfriend and was spending enormous amounts of time alone, that MRR entered my life in a big way. A lot of you have probably heard the story of how I used to drive to the very top of my mountain because it was the only place that I could hear Maximum Rocknroll radio shows (broadcasting from almost 200 miles away in Berkeley).

Because of the radio show I started reading the magazine regularly, and thinking (like what kid, or kid at heart, hasn't?), hey, maybe I could be in a band and do a zine and all this stuff, too. The turning point came when I saw a letter slagging hippies and saying how real punk had nothing to do with hippies. I wrote in saying that I'd been a hippie and now I considered myself a punk, and that I felt both countercultures had their origin in the same kind of energy.

I got dozens of replies from all over the world. Numbers of people sent tapes or zines as well, but one, a 16 year-old kid named Dan from southern California went to the trouble of making me four tapes of all the greatest stuff that had been happening in punk rock while I'd been away. I couldn't believe how nice he was, and I also couldn't believe all the great music I'd been missing.

To put it mildly, I was inspired. I started writing a lot more, and I also started working really hard on my band. A year later we started playing shows in the Bay Area and I was doing a zine that came out every month. Two years later my band put out its first record and I started writing this column. Four years later and the record company David Hayes and I co-founded is now working on its 50th release, and my zine doesn't come out every month any more (more like every year), but when it does, thousands of people all over the planet read it.

And this summer, who should I finally meet but Dan, the kid who gave me the first big shove in this direction. He lives in South Dakota now, and of course he's not a kid anymore, and he's got (had) his own band called Straight From The Heart. I got a chance to tell him, in front of his friends, too, that I might not have done any of the stuff I've done if back in 1985 he hadn't taken the trouble to communicate with a lonely, frustrated, inarticulate weirdo who lived "nine miles up the side of a goddam mountain" (in Mr. Weasel's epic phrase).

Obviously not everyone who's read MRR over the last however many years it's been has been affected as dramatically as I have. But I think it's fair to say that there are thousands of individuals, hundreds of bands, dozens of record labels and zines who've been touched by it in some significant way. And that's not even to mention the role of MRR in getting projects like Gilman Street and Epicenter and Pressure Drop Press off the ground. Why, it's as if, as one awestruck kid once told me: "MRR is like what society would be if the punks took over the government."

I know the mention of "punks" and "government" in the same sentence should be enough to make some anarchist flesh crawl, but it should also serve to call your attention to an important question: if MRR does all these great things, what could possibly be wrong with such a rad institution?

Well, power corrupts, they say, and MRR is about as close to a punk rock government as there is. Not because it necessarily tried to be, but because it did the job it set out to do so well. No other zine has been published so consistently, is anywhere near as large and comprehensive, nor has plowed so much money back into community undertakings.

Unfortunately, in any successful enterprise, there's a tendency for the inner circle (of which, in the MRR case, I guess I'm guilty of being part of) to develop an exaggerated sense of its own importance, and as a result to become isolated from the everyday reality of most people. If your life revolves around MRR (I hope mine doesn't) it's easy to forget that for the overwhelming majority of humanity, life does not consist of a constant barrage of new records and going to shows and sitting up all night swapping tales with touring bands.

You also might have a hard time remembering that vegetarianism, nazi skins, straight edge, or what Mykel Board said about Ben Weasel are not central issues in most people's lives. Worse, you might find yourself thinking — scratch that; you might find yourself *not* thinking, but instead relying on the official MRR party line to do your thinking for you.

Sure, Tim and others will argue that there is no such thing, that the views expressed by the columnists and letter writers range all over the place. True, but I think almost everyone has a definite sense of the Correct MRR attitude; it permeates these pages. Not that it's all bad, either; in fact I'm in general agreement with the political views commonly expressed here (I'll make an exception for the idiot wannabe anarchists who would substitute circle 'A's for a public policy).

Socially and culturally, I'm not so sure. The power of MRR to make or break a band or record, at least within the punk scene, is enormous, and I don't think it's always used fairly. For example, there are whole bunches of bands and records that I don't think belong in this magazine at all, because it's obvious that they're just using the punk scene as a steppingstone to success in the mainstream music biz.

I'm thinking of a lot of the retro-70s bands, obviously, whose lyrics and attitudes, as far as I can tell, have nothing to do with the values MRR espouses, and are only featured here because their music "sounds" good to some of the writers. Remember, of course, where I'm personally coming from: to me the political and social values of punk were always as important, maybe even more important, than the music.

Obviously I'm not happy when I see an idiotic band like the Dwarves featured on the cover. I don't think sexism, or naked women covered with blood, or referring to humans by their body parts, is funny at all, and I sure don't think it's "punk." I don't care how good their music sounds to some people (it's not my cup of ginseng, I admit). After all, some Skrewdriver records *sound* great, too.

But the Dwarves got into MRR primarily for one reason: Tim likes them. And that goes right to the heart of both the greatest strength and weakness of MRR: Mr.

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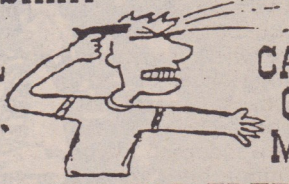

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Yohannan himself. Contrary to popular impression (and I once believed, too), MRR is not a cooperative or collective in any true sense. Tim is by far first among equals, and probably second and third as well.

The good part is that MRR would never have happened, nor would it continue to thrive without Tim's devotion and commitment. The bad part is that it owes too much to him; if anything were to happen to him, I have serious doubts about whether MRR would be able to carry on. If anyone's being groomed to fill Tim's shoes, it's Martin, but Martin doesn't have that aggressive (and sometimes obnoxious) edge that lets Tim get away with stuff that most of us would never put up with in anyone else. Also, I don't know if Martin, or anyone, is willing to make MRR the all-embracing center of his or her life.

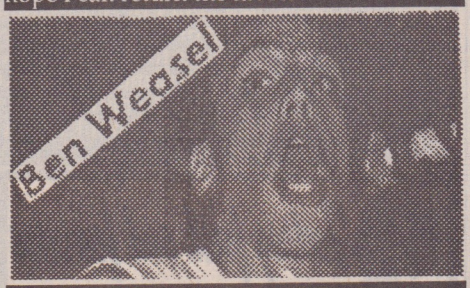
Being a full-fledged workaholic, as Tim is, and as the principal MRR staffers are expected to be, has its advantages: the magazine always gets done on time, and it's generally done well. But it's got its disadvantages, too. There's often a strained, tired feel to the magazine, like it wasn't very much fun to do. Which sometimes makes it not that much fun to read, either.

And I think it limits the magazine's ability to grow. Others may think that's not a problem, but I do. MRR's circulation has stayed pretty constant in numbers, but the trend seems to be for kids to read it for a year or two and then "outgrow" it, only to be replaced by a crop of younger kids. If this zine were doing its job as well as it should, we would be keeping more of our older readers at the same time we're adding new ones. The fact that we aren't indicates to me that (and many former readers have said this) MRR is recycling the same issues over and over again.

Similarly, there's a smug, insular attitude shared by many MRR insiders that drives me right up the wall. It's kind of like the "true believer" feeling you get from a religious or political cult. Or how liberal straight egers will smirk indulgently when they see someone open up a beer. MRR isn't humorless, as some have accused it of being —quite the contrary, in fact—but the humor is all too often at the expense of those less well placed in the punk hierarchy.

That's enough griping from me, though; I've got a plane to catch. I'm getting the fuck out of this country for a while, to someplace where hopefully there won't be any yellow ribbons or red and white and blue swastikas. The fact that this country is teetering on the brink of fascism (sorry, Jeff Bale; I know it doesn't fit your classic European definition, but it's close enough to scare the fuck out of me) makes MRR and enterprises like it all the more important. Like Biafra says, "Don't complain about the media; *be* the media."

So while I've got plenty of criticisms (and believe me, I could go on for several pages if I had more time), the positive points about MRR still outweigh them all. Otherwise I wouldn't be here. And on a personal note: this is somewhere around the 50th column I've done for MRR, and it's been an immensely rewarding experience all along the way. I'd like to thank all of you've who've written or responded in some way, especially those who I didn't get a chance to respond to personally. I long ago lost track of how many times you've given me the strength and vision to keep on going. Let's hope I can return the favor.



What we got here is the column I've been putting off all week; the no-holds barred assault on the very magazine I write for. Unfortunately, I don't have all that many complaints. At least not a whole lot that I can think of at the moment. I'm sure when I get rolling the venom will spew.

But first, lemme tell ya what I like about MRR. To begin with, I like the fact that MRR is a huge magazine with a huge readership that keeps me informed about the goings on of the underground every month. On time. I also like the fact that it's the only large punkzine that I know of that isn't influenced by ad money, where bands pretty much have an equal chance to get a good review and/or an interview printed. I like a good percentage of the columnists as well. Larry Livermore is perhaps one of the best writers in the underground. The same can be said for Mykel Board. These guys are basically what keeps me reading MRR when all the rest of the stuff in the zine depresses the hell out of me. I also really look forward to reading the sporadic Jennifer Blowdryer columns, and this Sam Shiffman is entertaining a lot of the time as well.

A lot of people complain about the letter section. People always whine about how it's gone downhill and people have been whining about that since I started reading it (which was issue #36 for those of you who are interested). Sorry, it's bullshit. The letter section has always been a bubbling cauldron of pointless complaining; that's what makes it so fun.

The other great thing about MRR is that bands like mine were (are) able to build up an appreciative albeit shaky following through MRR's support. Other large zines wouldn't touch the majority of this country's punk bands and fanzines with a ten foot pole. My band owes a lot of whatever sucksess we've achieved to the support of MRR.

A lot of people, a LOT of people criticize Tim Yohannan. They whine about Tim, they whine about the magazine and they blame every shitty aspect of punk on Tim and the magazine. Lemme clue you in to a few things. First of all, Yohannan is a fucking stand up guy. He is not an irrational lunatic on a rampage to brainwash youths into pledging allegiance to the hammer and sickle. He is an ordinary guy in his forties who has an incredible amount of commitment to a scene that defecates on him regularly. Name one other fanzine editor who has been putting out a national punk zine for ten years without selling their ass or burning out. Plenty of other people have worked on the zine, but Tim is the guts of MRR and if you read the zine AND whine about Tim, you're being kind of ignorant.

Ah, but MRR has it's faults and I'd like to take a little time here to point some of 'em out. Well, actually I'd like to start out by saying that Tim lifted our gags regarding other columnists for this issue. I could bite, but I'm not gonna. Whether I think other columnists are shit or not has nothing to do with THIS column. If I have a totally severe problem with what somebody says, I'll write a letter. My biggest beef with many of the columnists is that they're boring as hell. That's that.

Let's talk interviews. The interviews in this magazine suck. The interviews in this magazine have sucked since as far back as I can remember. Most fanzine interviews suck. The problem at MRR is that nobody seems to care. Maybe they care a little TOO much about getting the magazine out on time (as I write this, Tim is raving about getting these two issues out on time) and not enough about what goes in the issues as far as interviews. My suggestion? Get some people at MRR who can do REAL interviews, none of this promo for the new album or kooky in joke shit. And frankly, I don't give a rat's ass about the Fukkin Shitz's political views when they're singing about drinking beer and breaking windows. Context, context, context!

I'll tell you what else sucks about MRR. These goddamm political articles that nobody reads except for a handful of spiky headed whiners living in British squats. I don't think politics have no place in the magazine, I just believe that the articles should be intelligent and accurate. The people who write that shit don't have the first clue about reporting. Larry told you all about I.F. Stone last month; there was a man who was radical as fuck but he was talking substantiated facts, not asinine rhetoric. The political shit in MRR is misinformed, poorly written, dogmatic propaganda.

Let's move on to fanzine reviews. These have gotten better in the past few months. That reactionary freak of nature Donna Dresch finally got the business end of Martin's boot and it was about time. I was so tired of seeing some geeky punk kid from some podunk town in which he probably has no friends getting lambasted because his fanzine didn't tackle womyn's issues. The schmuck probably doesn't even KNOW any women besides his mom. That still seems to be a problem with some of the zine reviewers; they expect people in culturally desolate towns to be turning out radical fanzines covering political issues when the most radical thing they know from is how to get to their next class in Hitler highschool without getting the shit kicked out of them by the football team.

Howsa bout those record reviews? Jesus, it's getting worse and worse. I keep on reading reviews of records in which the music doesn't get reviewed, but the reviewer asserts their politics. Case in point: A review of a band called POOTLY NAUTCH in which the reviewer mentions the music twice - "the music is pretty mediocre" and "the vocals

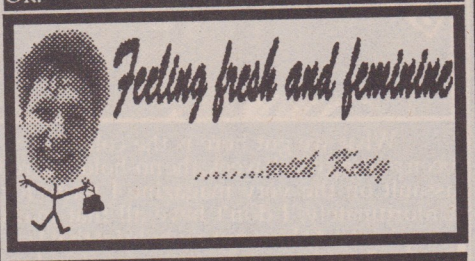
COLUMNS

are appealing in their I'm-your-annoying-neighbor kinda way." What does it sound like? Who cares? We can start off by nailing them to the wall for using "Dear Sir" in the letter they sent with the record, then we can politicize about their apparently anti abortion views ("Are they serious? No, no, no", chastises the record reviewer) but not once do we give the reader the slightest clue about what the band sounds like. First of all, it amazes me how these gutless wonders can tear apart nobody bands yet don't say shit about Bad Religion's greedy, cynical business attitudes, but more importantly, why don't they just review the fucking record and call the band on their shit themselves, like personally. If they STILL have a problem with the band, let 'em write into the letters column like everybody else. A record review should be a fucking record review, not a forum for some whiner to let us know that Big Brother is watching. I'm equally sick of shit bands like RESIST from Seattle getting rave reviews because their politics are correct and they're buddies with the reviewer. Speaking of which, are you as fed up as I am with reading fanzine and record reviews in MRR that are chock full of stupid little in jokes? Cut that shit out already. Review the goddamm thing and if you've got a message for your friend, drop a fucking postcard.

I kinda made a vow to myself that I wouldn't get personal here, but I've got one big monster of a complaint to direct towards Karin Gembus. Ok, things have gotten a little better since her involvement in the zine has dwindled, but I got REALLY FUCKING SICK of her interjecting her obnoxious little comments into other people's writing. Usually, it's because the writer has the utter gall to use a word like "balls" or "postman" or something, but she's evolved into doing it to people she agrees with. A girl wrote a scene report in which she suggested that more women join bands and Karin the gnat had to intercede with "Fucking start a band!" Who the fuck asked you, Karin? If you have something to say, ask Tim for a column or WRITE A LETTER LIKE EVERYBODY ELSE! I met Karin last summer and found her to be an intelligent, friendly person; believe it or not this is not a personal attack. I just think it's fucked up to fuck with other people's shit when you have the opportunity to write your own stuff. Maybe MRR should give Karin a column every issue where she can pule about what she doesn't agree with in that issue.

Other complaints: I think Ace Backwords getting canned was totally fucked. I think Ace is a great writer and an even better cartoonist. Ace doesn't send his stuff in for review anymore, but it was interesting how prior to his dismissal, his stuff got great reviews; after he got the boot, he was slammed every fucking issue. One review read something like "I wouldn't pay a dollar for this. I wouldn't pay anything for this." If that's the case, why was that person given Ace's stuff to review three fucking issues in a row? I'll stop here cause I'm sure Board will have more to say about this.

I've got other gripes but I gotta get to bed. To clear up any last beefs, I'll just say that I really don't think it's necessary to send in 2 records for review so one of them can get played on the air; the radio station now sits approximately three feet from the stereo on which records are reviewed. I think that's about it. I'm too tired to make an overall assessment of the mag, but I'm still writing for it and I still read parts of it. The good parts are great and the bad parts totally suck. Ok, ok, I'll make an overall assessment: it's a rad magazine that I respect and enjoy and it's also a whiny, PC, elitist, corrupt hunk of shit. Ok.



I like MRR for the same reason I like McDonald's, it's consistent. You can count on that fresh newsprint smudging you from head to toe every month, just like you can depend on the rubbery texture and salty taste of a Big Mac time and time again.

Consistency is a very valuable thing, we need to depend on things, to find solace in routines and tradition. The reason McDonald's is the biggest, most succesful fast-food chain is because people know they can count on it. It's always there, and it always taste the same. Good or bad, it's consistent.

And that's what has made MRR one of the best underground publications around. There have been a lot of great 'zines covering punk rock, and they were especially refreshing as a diversion from MRR, but they just didn't last. And they came out sporadically at best while they did last. The publications that come to mind are *Hippycore* and *No Idea*. I used to bust my ass to get ahold of these, which wasn't always easy since I never knew when the next one came out. (*hey! The night I wrote this, I saw No Idea #8 at Gilman, so I guess it does still exist. Goodie!*) Some remaining publications that I still enjoy are *Lookout*, *Absolutely Zippo*, and *Profane Existence*. They're more personal and they cover more specific topics than MRR. *Profane* gives you more politics, *Lookout* has all the East Bay scuttlebutt, and *A-Zippo* has fiction and writings by Eggplant's friends. MRR hasn't got the room to give such attention to any one aspect of the punk community, and these 'zines provide a good supplement for us to keep connected. But for various reasons, none of these publications come out with any regularity. Of course, it's not the fault of the 'zine editors, doing a fanzine is a difficult, costly thing to do. As Troll from *Profane Existance* can tell you, it's hard going alone because those helpful friends will flake out fast when it gets down to the gritty shitwork.

Not only has MRR had the perseverance and punctuality necessary in an ongoing publication, it also has a regular set format. You know the routine: letters, columns, scene reports, interviews, featured articles, zine and record reviews all sandwiched in between a trillion ads, and finally the classifieds. As long as I've been reading MRR, that has been the format. We know what to expect, and can flip to what interests us immediately. But, like fast food, we get tired of the same thing, it becomes stagnant, and we complain that it's boring. It's hard to change the format because in order to make room for new, we have to get rid of some of the old. To toss out any existing feature would be to step on some toes...maybe you don't care about the punk rock scene in Topeka, Kansas but other people do, and they'll have a hissy if we replace it with a page of vegan recipes. Sometimes MRR has been forced to stop an on-going thing, like reviewing tapes or some fanzines, and Tim still hasn't heard the end of it.

So, while MRR has earned a position of an institution in the scene, it risks stagnation. And although it's a large publication, it can't cover everything for everybody. MRR has some pretty strong principles and struggles valiantly to adhere to them, but it can't please everybody all of the time.

I assume that most of the other columnists are focusing more on the things they dislike about MRR rather than what they do like. I can't do it either. All I can say is that I'm impressed that it's made it to issue #100, and I have a lot of respect for the hard work and perseverance that has made it possible.

Now, I just have to take this opportunity to talk about some misconceptions a lot of people seem to have about MRR. We get a lot of mail addressed to "MRR, fanzine department" or "Record Reviewer Dept." It's as if people seem to think we've got this huge building full of offices and secretaries. I used to answer the phone under the guise of "Trish, the receptionist" and everyone totally believed it. This is all done in one room of a *house* for chrissakes, and we all just show up to do what needs to be done when it's due, some of us only putting in an appearance once a month. You can look at the published budget and see that while MRR is a large endeavor, it's not a big corporation.

Another thing, Tim Yohannon is not Maximum RocknRoll. Yes, he's the main editor, and he's in charge, but all that really means is that he gets the task of doing whatever other people slack off on, and he gets to take all the flack from critics of everything in its pages. He gets a lot of angry letters and phone calls over record and zine reviews that he had nothing to do with. It's not his fault that I say your zine is stupid. And by the same token, if you have a personal problem with the guy, that has nothing to do with this magazine. I don't care if he gave you VD, it doesn't have shit to do with what some reviewer says about the latest Sick Of It All record, or what Ben Weasel says about women. Of course, for all his diminuitive stature, Tim's a big boy and can deal with the shit he gets, but I know I get a little tired of people going off on me about his politics when I tell them that I do reviews or a column here.

So, that's all I've got to say on the topic of MRR. I hope those of you with something constructive to say regarding this publication will make yourselves known, because this is just the kind of thing that needs your input.

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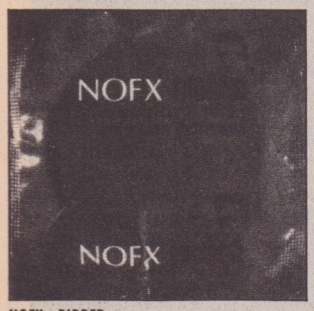

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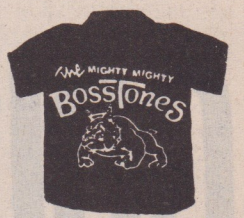

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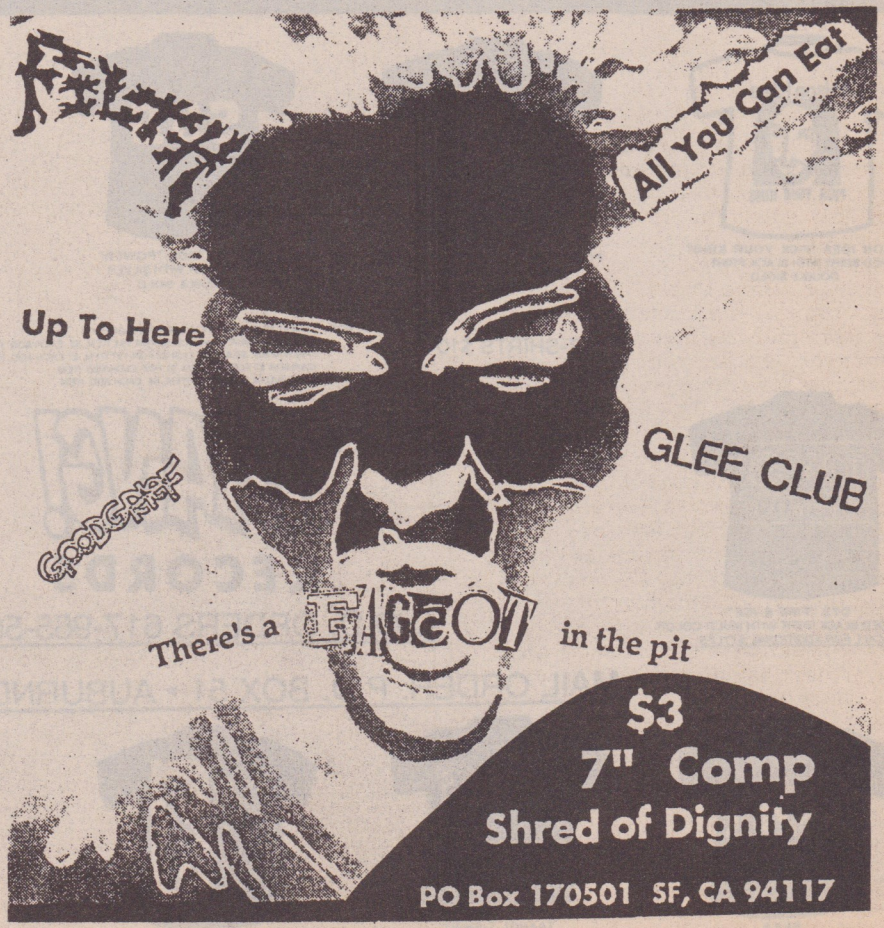

COLUMNS

I just met Bruce La Bruce from JD Magazine, and he asked me how I started to write a column for Maximum Rock'n'Roll. It was mostly because I made Timmy Yohannan laugh about 13 years ago, when I was in the Blowdryers. I was 17 and I'd scream bad jokes in front of my band: A 34 year old lesbian, a 28 year old woman on SSI (government money for the insane), a Philly style keyboard player (who just played with me again a month ago), and different drummers. I needed a primal scream bad, and I didn't trust a lot of agendas. I never recorded except for one live recording that a drummer made at a place called the Deaf Club, which is missing most of the guitar track.

Then the guitarist fell down three stories, the keyboard player got moody and tried a straight band (he wasn't), the bass player turned into a lesbian seperatist, and I got interested in men, a ten year lapse in conscious behavior which I describe briefly in my new Zeitgeist Press chapbook, "Wrong Wrong Wrong." I was barely in any documentation about the music scene, audio or visual. I never got any money, and insulted so many people that years later hurt lingered in the minds of offended potential roomates and bosses, and I had a hard time finding somewhere to live.

I think this was a perfect way to start performing and writing, and I still like to do both when I'm not too much of a mess. I'm a paralysis of reaction and feeling that started in a fearful childhood under a paranoid schizophrenic parenting agent and home owner—not from Punk, the men, or even a lack of funds. A mismatched model of the Nuclear Family is what did me in, I'm afraid, and if you've come from the same chain of events you'll find that you can go along until you're in your late 20s, early 30s in a fog, and then it get ya. If anything, performing and writing saved me. I never wanted to reprogram myself, I just wanted to survive, but I noticed that there was a level of communication I couldn't get past the way I was. There was some point where I blanked out. I could scream just fine, dance OK, but I couldn't focus on any one thing for more than a few minutes.

I could have still been competent at one of the remaining jobs that the ravages of capitalism still have to offer: Legal secretary, file clerk, warehouse clerk, fraud checker, prep cook, stripper, etc. I can't really include "service person" because there is something sloppy and wild eyed in my demeanor that has prevented people from hiring me for most service jobs, except for two brief stints as a cocktail waitress and a coat check girl Nobody ever wanted me carrying food to anyone's table. They felt that the potential coffee or meal either wouldn't make it all the way to the customer or something would go wrong once it arrived.

Because I got turned out by Punk, though, I knew that there was somewhere I could live, if only for a minute. I knew that communication have to leave the discussion right there. When I went to read on the Maximum R'n'R radio show and Timmy said I could run the piece in MRR, I'd never really read the magazine. I knew that somebody would print something about some band and then the band would get upset and feel persecuted, which is the frequent result of printing anything about anybody, but I also knew that Timmy was never out for himself. If anything, the whole enterprise seemed too nice, too sincere and correct, and I preferred reading tabloids.

I was surprised at how good some of the columns were, when I finally did read it. Mykel Board and Lawrence Livermore were readable and I went through a stack of back issues to see what they'd written each month. It was better than I thought it was and I was glad to tenuously be anywhere that was O.K. to be. There may be agendas, regular belief systems, that appear here but they are not required. When you sit down to write for a newspaper or magazine you often have the editor in mind, and if that editor or publication is limited in what they can permit themselves to think/hear, or you just don't like them, it's really hard to write. I never feel that way when I do something for MRR. I just say what I want to say, and nobody's ever commented (I like not getting letters) or tried to stop me at the magazine.

I think it's great that Larry had an identity crises and simply informed everybody instead of going away - "I'm different now" - and I like the women that seem to come and go. Lily, Jane, and now Katy. I don't read a lot of the magazine, but I also have stacks of crucial written material in my apartment that I may never look at, so that I read any of it is amazing. A thread that weaves me with other minds is enough. I have a hard time talking to people in a non-guarded way in person, so I don't expect much more than a thread right now. Quentin Crisp says that if we all got what we deserved, we'd get nothing, and I remind myself of that all the time. A lot of criticism is based on unmerited expectation, or may even just come from a desire to, well, criticise. That's alright, but I don't have to look any further than my debt filled mailbox or battered neighbor down the hall to find something wrong.

I don't understand some of the dialogues in the columns lately. Mykel Board is really nice and loves schlock rock and gender fuck, and I think he's been playing devil's advocate too long and should write directly from his psyche again. There are plenty of actually unpleasant people around expressing themselves. It was good to see Lily go from an unsure person to an S&M Lesbian, without losing any of her wardrobe savvy. Jane seems like a fighter. I loved Lawrence Livermore's portrait of Detroit, and a lot of his thinking. I don't really know what he's doing right now by railing against punk and using what must be punk slang to do it, but I'm sure it has some context. My favorite writer, Carl Watson, says that the only punctuation should be a little clock after every sentence with the exact time and date that the sentence was written. In other words, truthful context is perhaps all we can lay claim to.

Okay, so what I like and don't like about Maximum Rock-n-Roll... I thought I would have a million things to say. I would just sit down at the terminal and let it rip. Now I'm not so sure how to approach it.

FUCK... the scene reports. I know, that's pretty low. But they're all so stale and formula. I'd rather read stories about people in the scene and local happenings rather than Shit Fucks new demo with the bass player from Fucked Shit. Why doesn't anybody talk about the cool donut shop that everyone hangs out at or why Eileen slugged Ralph at the party last weekend?

FUCK... that stupid column header up there on the top of the page.

THANK GOD... for the zine review section. More networking goes on in those pages than any other part of the zine. I don't know what I think about the selective reviewing policy. Still, the zine scene is fully important.

FUCK... the Dwarves issue. I don't really care about the Dwarves themselves. It's their band and they can do what they want, however stupid that might be. But why were they on the Maximum cover and why was the interview so weak and unchallenging? I think Maximum has an unwritten obligation to confront controversial elements in the "punk" scene. The Dwarves are a good example of controversial (sexist and violent for that matter). By ignoring their reputation, Maximum almost condones their behavior.

FUCK... Maximum's influence over the scene. I'm not too sure how to word this. Ultimately, Maximum should be a forum for the progressive, radical, and cutting edge sections of the "scene" (I hate that word). What it's become in the process is some sort of demented guru on PC punk rockism. Why question the world and find out for yourself when you've got Maximum to tell you what to do? Of course that's a load of shit and the kid doing a fanzine in Boise Idaho is just as important as any anarcho-graphic artist living in the Mission. But Maximum has become the polit-bureau of punk. Not that I think it was contrived, but people should contribute and communicate through Maximum, not look to it for all the answers. PC punk rock dogma is a scary thing. I think that's how I learned to appreciate Mykel Board.

THANK GOD... for the interviews. Not always, but often some really good ones come through and show a lot more about the workings of a band (or fanzine or label for

that matter) than you would find in other zines. Examples: Nausea, Chumbawamba, Monsula (If I do say so myself).

THANK GOD... for those times when MRR does rise to the challenge and start some real debate. The Krishna thang was great. The news coverage is often pretty good as well. Going back, the Chomski thang in 41 was also cool. Still, the Krishna thang was the best and created the kind of stir that was pretty well timed.

FUCK... the really slick layouts. Not that layouts have to be bad. I hate those too. But there are times when the zine becomes real sterile. It makes me wonder why I even bother with my own zine. Again, I don't like bad, sloppy layouts. Everyone should try to do the best they can and I hate when I do something shitty. But there should be more variety. I don't know how to instigate this. But getting rid of those annoying headers at the top of each page would be a good start.

FUCK... well, I don't even really want to get into this one... I really hated the whole Russian issue. Nothing against the folks involved or even the bands really. I just didn't get much significance out of it. Why not have a special Yugoslavians issue? Irish? Iowan? Is it so important to see what punk is like in "the other super power"? Ruskies aren't anymore important than Americans aren't anymore important than anyone else. A lot of the bands seemed pretty boring anyway, the Naive included.

THANK GOD... for all the not-so "punk" stuff. Nobody seems to read anymore and it's a shame, so I'm glad for the book reviews. Movie reviews are pretty fun too. Although it's taken me some time to come around to it, "What's the Scoop?" certainly has it's place in the zine. The graphics page is usually cool as well.

FUCK... the "scene", whatever the fuck that is. Let's face it, Maximum created this abstract concept and now on issue 100, I still don't really know what it means. Defining the scene is like understanding Nietsche. Nobody does, you just act like you do so everyone thinks you're cool. Fuck the "scene". And fuck "punk" for that matter.

FUCK... "punk". Yeah, what the hell is it anyway? It's hard enough defining it as a musical style, much less a way of life. I hate trying to understand how records get deemed "punk enough" for review while others don't. I know. How trite. What a bore.

Well, I've run out of things to rant about. I'm sure I could think of other things, but I've tried to stay away from personal criticisms of other staff members. I don't ever expect Maximum to be exactly how I want it. Part of working on a group project is knowing when an issue isn't worth fighting for. Everyone liked the Dwarves (except me), so who am I to stop them from being on the cover? I also don't pretend to have any answers for all these problems. That doesn't mean I can't complain. As for the good things, I just hope they're strong enough for people who are more critical of Maximum to understand why I do keep working on the zine. These are the main reasons that I find value in working here, as much of a task as that can be at times. So, use Maximum to whatever extent you desire. Then go start your own zine.

ROCKIN JEFF BALE

It is not easy for me to evaluate MRR objectively or constructively nowadays. So much of my emotional baggage was wrapped up for so long in the magazine, and the punk scene in general, that it is discouraging, frustrating, and even painful to try and assess it after a space of several years. One is naturally tempted to take all of one's disappointments and bitterness out on the nearest convenient target, and the first draft of this column turned out to be so hostile to both MRR and punk—even though I consciously attempted to limit my nastiness and be constructive—that I felt obliged to make another attempt. It was almost as if I had to write a vicious and personally insulting broadside in order to purge these emotions from my system so that I could proceed in a more reflective way. I needed to have a sort of written primal scream. Now that I feel better I can begin anew. But one thing needs to be clarified at the outset. Although I went through a period of feeling bitter toward punk from the end of 1985 to the middle of 1987, like a star-crossed lover who has been jilted, I have not had any regrets about all the energy and time I spent in that scene for quite some time. The frustration I feel now has another source—the general failure of punk to live up to its extraordinary potential.

This current frustration is surely rooted in my own earlier naivete, since during punk's heyday I had overly high hopes and expectations for it. I felt that it could be an important source of social as well as cultural change. Although its impact on cultural forms is impossible to deny, the larger society again proved itself more than capable of absorbing and neutralizing the social and political impact of an unconventional and potentially disruptive movement. (Indeed, one might cynically suggest that such movements are allowed to exist precisely because they allow alienated people, especially youths, to blow off steam in a way that is not at all threatening in the long term to the host society.) This is not to say that punk no longer has any vitality or importance. It certainly retains a measure of social significance as a radical form of cultural expression in various non-Western countries, such as those in Eastern Europe, where the creativity and energy of youth has long been stifled and suppressed. But as a dynamic force for change in the industrialized West it is largely moribund, and is likely to remain so. Like the Heavy Metal subculture, it has essentially developed into a more or less permanent feature of the subcultural landscape, a sort of temporary waystation where frustrated, angry, or non-conformist teenagers and young adults dwell for a few precious years before being forced to go off and find their place in the real world. One should never underestimate the importance of being able to find an exciting means of escaping the mind-numbing conventions and restrictions of mainstream society, if only for a few years, and the punk subculture clearly provides such a means of escape. On a personal level, perhaps nothing could be more important, and it is this which accounts for punk's continuing appeal to new cohorts of alienated and rebellious young people.

As for MRR, it has played an important role in the development of the punk scene. I prefer to begin by highlighting its negative features, so that I can end my assessment on a positive note. In retrospect, it seems to me that influential punk fanzines, including MRR, did not do enough to stimulate critical thought and reflection among the many thousands of individuals who passed through the ranks of the punk scene. I certainly do not mean to imply that fanzines were solely to blame for this failure, since it is attributable to a variety of broader trends and social forces which the alternative media had little power to influence. Nevertheless, instead of fostering free thought and expression, critical thinking, divergent opinions, and open debate and discussion, many leading fanzines and record labels peddled doctrinaire views or partisan politics, thereby promoting social conformity and political sectarianism within the scene. Though there were a few exceptions—**Sick Teen** and **Sniffin' Glue** come immediately to mind—MRR cannot generally be numbered among them. Nor can most others. At times, MRR managed to reproduce some of the worst features of orthodox left-wing publications, place them within a culturally hip context, and make them more or less acceptable to many punks who would otherwise have been nauseated by such a heavy-handed approach.

As one of the main original contributors to MRR, I share a good deal of the responsibility for this. I did not oppose the publication of various left-wing articles and interviews, even those that were stupid, although I expressed negative opinions about some of them at staff meetings. At the time we were all caught up directly in a perceived struggle for hearts and minds within the punk scene, first in opposition to mindlessness and apathy, then against regressive, violent elements that were turning gigs into tense free-for-alls. Especially during the latter period, at the height of psycho-skin activity here in San Francisco, the situation became so intense that it sometimes seemed like a life or death struggle. In this pressure-cooked atmosphere, it became difficult and perhaps dangerous to risk alienating potential allies by being hyper-critical of their foolish ideas, some of which ended up being published in the magazine. I'm sure I said some pretty foolish things myself at times. Nevertheless, although I certainly wanted to resist trends within the punk movement that were contributing to apathy, total escapism, violence, or conservatism, I never wanted the magazine to develop into another organ of intolerant, "politically correct" dogma, much less transform the punk scene into a sectarian political movement. What made the original punk scene so exciting and ex-

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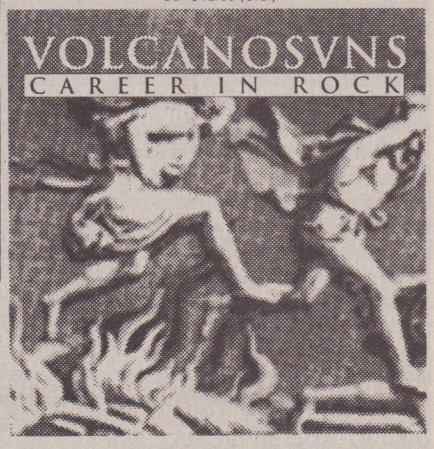

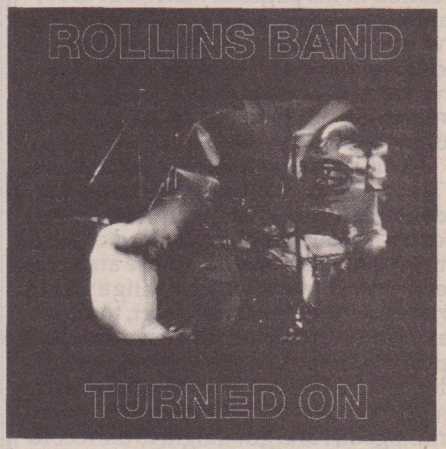

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hilarating was precisely its incredible diversity, its extreme contrasts, its unwillingness to conform to accepted mores of behavior or standards of morality, and its overt resistance to any form of control or authority. The very idea of transforming such a heterogeneous, chaotic mishmash into a rigid movement where everyone accepted identical values and behaved "properly" made me nauseous. For this reason, I usually adopted an open-ended, non-sectarian approach in my own columns on politics, praised a lot of moronic leftist and rightist bands if their music was good (and vice versa), and frequently engaged in hedonistic, rude, or aggressive behavior myself.

But there was one issue about which Tim and I not infrequently disagreed—decisions about whether to publish letters or other submittals. The basic difference between us on this matter was that I felt we should publish intelligent, interesting, and provocative materials regardless of their political orientation, whereas Tim felt MRR should not provide a forum for extreme rightist viewpoints. (To be fair, it should be pointed out that it was dangerous for him to go to gigs at the time, which did not exactly fan his tolerance for such views.) This issue arose periodically, but usually it amounted to a more or less intense disagreement about a letter or small submittal which was resolved (in Tim's favor) within a couple of minutes. Occasionally more serious disagreements ensued. One case particularly stands out in my mind. We had received a very perceptive letter from a neo-Nazi group in upstate New York, one which might have provoked an informative and worthwhile discussion in the pages of MRR, but unfortunately it never got published. There were a few other instances of this type, one of which involved WHITE PRIDE. Back then I found the reluctance to publish such things exasperating, but it also helped set an unfortunate precedent.

MRR's general failure to actively solicit and publish challenging material that **fundamentally** conflicts with its editorial biases is a serious problem. Instead of seeking to facilitate unfettered debate and provoke original thought by providing a forum for views of the most diverse sort, too often it has resorted to presenting more or less simplistic leftist political formulas to a stable readership made up of 1) those who already share such views, and 2) those who ignore them altogether and go straight to the record reviews and scene reports. Neither group deserves to be catered to or coddled in this fashion. The first comfortably reinforces its pre-existing political views, shakes its collective head knowingly in self-righteous anger, and doesn't learn one fucking thing. The second apparently has little interest in learning anything. This approach has some negative results in terms of the magazine's intrinsic value and appeal. What needs to be recognized is that regularly publishing a wide range of interesting and controversial views, including those one finds loathsome, isn't equivalent to accepting or promoting those views. Nor does it require the suspension of critical judgement in relation to them. I am certainly not suggesting that one should adopt the wishy-washy view that all points of view are equally valid, since they aren't, or that "everything is beautiful in its own way"—that's bullshit. But it is a very constructive thing to present the readers with a plethora of views about important issues, including but not restricted to one's own views, and let them mull things over and decide for themselves. This is the essence of the learning process, and the only way to promote critical thought and reflection.

Perhaps some examples from the classroom will illustrate my point. In dealing with important real-world issues, which are invariably full of contradictions and ambiguity, it is necessary to provide students with the broadest possible range of views. For example, it would be absurd to teach a course on slavery without providing examples of historical arguments in favor of as well as opposing slavery. This by no means implies that the instructor supports slavery (though he has a right to believe whatever he wants). But for the sake of the students it is important to demonstrate that the issue is a complex one which shouldn't be approached monodimensionally or from a simplistic black-and-white moral perspective. They have to be exposed to and forced to confront all sorts of opinions in order to develop their own ability to evaluate information and make intelligent decisions. (Personally, I have always learned a great deal more from intelligent people with whom I disagreed than from those who have shared my presuppositions, simply because they forced me to examine the bases of my own views and consider other possibilities. I also find these interchanges far more stimulating and interesting. Nothing is more dull than sitting in a room filled with people one agrees with.) Yet there are many people who desperately seek to avoid exposure to new and uncongenial ideas, and they often go out of their way to try and prevent other people from disseminating such ideas. For example, a group of black students recently forced a professor at Harvard to stop using an example of slaveholder literature he had been profitably using, along with a majority of abolitionist material, for over twenty years. Why? Because they didn't like it and found it offensive. They thus reinforced their own ignorance and intellectual insularity. If such an idiotic response was carried to its logical conclusions, one would be soon be offering courses on fascism without being able to assign any material by fascists (since it would be offensive to victims of the Nazis), courses on communism without assigning communist literature (since it would offend the victims of communists), etc. Nobody would learn anything other than what diverse pressure groups considered "acceptable."

Obviously, classroom methods aren't directly applicable to MRR, since the magazine is not charged with educating people. Nonetheless, it acts to limit the intellectual horizons of its readership when it fails to publish interesting material from a variety of points of view, particularly those it perceives, often with scarce justification, as reactionary, regressive, or offensive. It's rarely a matter of actual censorship, since MRR's editorial policy is so widely assumed to be narrow-minded and intolerant that only a few brave souls with seriously dissenting ideas even bother submitting anything. What else can the critical, open-minded reader think when he is confronted with unreflective "progressive" rhetoric combined with attempts to brand dissenting opinions as moronic? (Note the "Sheer Genius of the Month" label attached to a hostile letter in issue #93.) Although not entirely justified, this perception of narrow-mindedness is itself part of the problem. Unfortunately, MRR does often present one-sided views on domestic and international events. On these occasion it therefore mirrors the one-sided approach adopted by most other publications, not to mention the government. What needs to be understood is that this type of one-sidedness is itself the problem. I am reminded of a fellow at Berkeley who teaches a course on Arab-Israeli relations in the Peace and Conflict Studies program. His solution to the overwhelming pro-Israeli stance of the U.S. media and government is to offer a course with an almost total pro-Arab bias, instead of taking the opportunity to present all sides of the issue in a balanced way and letting students make up their own minds. He simply inverts and reproduces the norm of indoctrination rather than subverting it, thus doing his students a grave disservice. The last thing MRR should do is adopt this approach within its own sphere of action.

One result is that MRR has published some foolish, boring, or predictable articles and columns in the past (including the JBAKC article on the Klan, the nauseatingly laudatory article on Cuba or Nicaragua by a well-known anarchist, etc.). This is less true nowadays, as I will suggest below in my evaluation of its current contents. But there is one almost invariable exception to these general improvements. An ongoing example of the worst aspects of thoughtless, knee-jerk "radicalism" to be found in MRR is the column by Jane Guskin. What we have here is sheer gut-level intolerance and ignorance of the most appalling and dangerous sort. Behind the usual censorious rants against alleged racism, sexism, and homophobia lurks the mindset of a true vigilante. Can anyone forget the column where she advocated the silencing and persecution of those who violated "community standards"? Fuck free speech, says Jane, the important thing is that the "community" enforces ideological conformity and rids itself of those who violate its precious "standards", by force if necessary. Presumably, then, the Aryan Nations can get rid of the "mud people" in parts of Idaho, it's O.K. to arrest or drive rap and rock bands out of small rural towns, "abortionists" can be expelled from the Bible Belt, and the boats of those pesty Vietnamese in Galveston can be burned so that their owners are forced to move elsewhere where they fit in with prevailing community standards. Not only would the implementation of such an ab-

surd and disgusting policy set civil rights in this country back 125 years, it would have political effects entirely opposite of those Ms. Guskin would consider desirable. With authoritarian attitudes like these, I nominate Jane for the position of Witchfinder General. If she doesn't want to use the brain everyone assures me she has, she would be better off joining a lunatic outfit like Uhuru House or the RCP. Talkin' shit, indeed.

Any adherence to a "politically correct" line has unfortunate consequences nowadays. We live in an era in which intolerant fundamentalists, both on the right and the left, are actively seeking to suppress views they find distasteful or offensive. Many readers of this magazine are probably aware of and concerned about the efforts of the Christian right, aided by their allies in government, to censor art and rock n' roll, not to mention make abortion illegal. But there are also a lot of intolerant fanatics on the left, operating through various feminist, minority, and gay pressure groups, who are no less interested in foisting their own "higher" morality on others, via censorship if necessary. If they had their way, pornography, certain types of rock n' roll, violence in books and on T.V., and a whole plethora of other alleged social "ills" would be prohibited. In this sort of restrictive moral climate, it is not enough to simply defend unfettered freedom of expression in the abstract—one must actively foster and promote it by whatever means are at one's disposal. In the case of a self-proclaimed underground magazine like MRR, this would require opening up the pages to all sorts of unconventional and unpopular views, especially those with which one strongly disagreed. The easiest thing in the world is to defend freedom of speech for people one agrees with, but the true test of one's commitment to the principle is a willingness to apply it to those whom one detests. Unfortunately, very few people have that level of commitment to basic individual freedom.

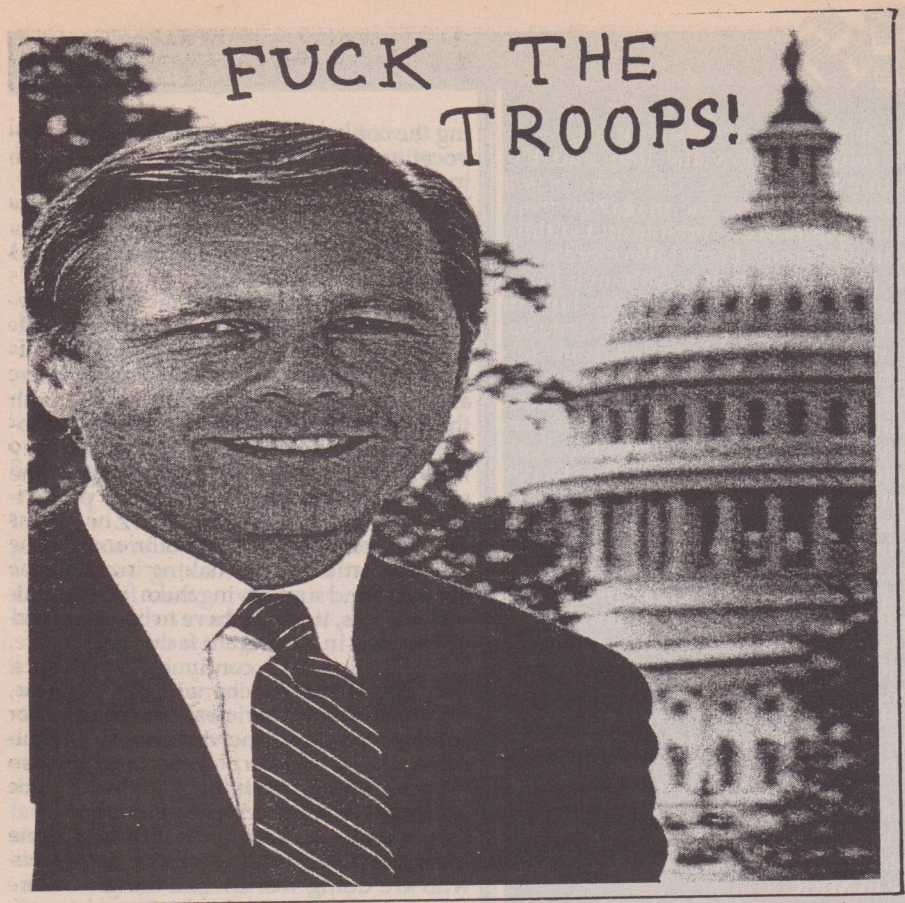
At this point, Let's move on to the various sections of MRR. The columns section is increasingly worthwhile due to the presence of several columnists who consistently go against the grain rather than conforming to any "politically correct" line. First among these is Mykel Board, who goes out of his way issue after issue to puncture the sacred cows of the magazine's readers, as well as those of its editors and shitworkers. Mykel remains a breath of fresh air in a sometimes musty punk intellectual environment, and over the years I have found myself agreeing with him more and more. Now there's a guy with a real commitment to the First Amendment! His is the first column I read in every issue, and among the few I invariably read. He lends much needed intellectual credibility and entertainment value to the magazine, even if he is a degenerate pervert. (Just kidding, Mykel.) Another very welcome addition to MRR is Ben Weasel's column. Here we have another guy who thinks for himself and isn't afraid to express opinions that offend others. Like Mykel, he has that obnoxious, sacrilegious quality that is characteristic of all "real" punks, refuses to tow the line, and has interesting things to say. These two play a major role in keeping the magazine from descending into a comfortable and stifling political conformity. Larry Livermore's column is also a high point. Although I disagree with him about many things, both in relation to politics and (especially) music, he is a very bright and knowledgeable fellow who helps elevate the magazine far above the intellectual norm common in punk publications. His columns often have a personalized, evocative quality that serves both to catalyze thinking and touch the deeper emotions, which is perhaps why they are popular. Jennifer Blowdryer's stuff is always a pleasure to read, since she has that rare knack of saying important things and making you laugh at the same time. A real cultural revolutionary! Other columnists (such as Sam Shiffman, Lily Braindrop, Dan O'Mahoney) often say insightful and/or humorous things as well, though perhaps not quite as consistently. Lastly, the idea of having guest columnists is a great one, but more interesting guests need to be recruited. Weird, uncategorizable thinkers like Bob Black, for example. With one or two exceptions, though, the columns are the most consistently provocative and interesting feature in MRR.

Another part of MRR that I like is the book and film review section. Joel Wing writes some fine reviews of important political books, and Jared Poor and Mitzi continue to highlight weird and worthwhile films. Personally, I'd like to see more horror (especially the splatterpunk variety), noir, and trash films and novels reviewed, and time permitting I might be forced to review some myself if other people don't. One of the reasons why this section of the magazine is interesting is that it normally lacks the political sectarianism of the "news" features, etc. MRR has always been more valuable as a vehicle for showcasing popular (counter-)culture than as a forum for political analysis, a circumstance which is not likely to change.

As is to be expected, the letters section is a mixed bag. Many of the letters there still remain entertaining, if only because some punks retain a sense of humor and write in a belligerent, obnoxious style. Occasionally, letters appear that are truly insightful and informative. But the good ones tend to be matched, if not overpowered, by endless variations on the usual boring themes, such as who invented punk rock, what a "real" punk is, Krsna consciousness, the merits and demerits of straight edge, which bands and promoters are selling out, vegetarianism and animal rights, rants against sexism, racism, and homophobia, etc. Although these subjects are all rather tired, the real problem is that many letter writers have nothing new and interesting to say about them. The interest level of the letters is in part a reflection of whether something has motivated them, whether in MRR or somewhere else. People need to be intellectually or emotionally stimulated and challenged in order to respond creatively. Thus, making the contents of the magazine more provocative will catalyze thought and debate in the form of correspondence. Conversely, being predictable and dogmatic is guaranteed to quash thought processes by encouraging people to adopt certain fossilized approaches to every topic.

Speaking of which, the "news analysis" section leaves much to be desired. Although it reflects an attempt by MRR staffers to develop new concepts and formats, and there is certainly nothing wrong with that, in practice it fails to transcend orthodox leftist analyses of current events. They is no reason for MRR to further simplify the sometimes simplistic and all too predictable opinions in magazines like Z or **Lies of Our Times**. If the goal is to offer something unique, rather than making such views available and simplifying them for the punk rock masses, it would have to be revamped or handled in a different fashion.

Finally, MRR continues to provide a very important service with its scene reports and record reviews. Although I personally don't read the vast majority of the scene reports, as I am no longer really interested in developments throughout the punk universe, they nevertheless serve a crucial function by publicizing the efforts of some great unknown bands and local scenesters who are doing worthwhile things. Otherwise these people might obtain no recognition for their music and grass-roots efforts. Of course, the value of the scene reports, like that of the band interviews, varies considerably, and is directly related to the intelligence and humor of the reporters, interviewers, and band members. Those that generally interest me the most deal with less well-known areas like Eastern Europe and the semi-industrialized world, since punk often assumes fresher and more bizarre forms in those areas. Thus the all-Soviet issue was particularly fascinating, and MRR deserves a lot of credit for making this information available to people interested in such phenomena. This international, anti-parochial orientation has always been one of MRR's best qualities, as have its efforts to bring isolated punk communities into contact with their more established counterparts elsewhere. Likewise, the comprehensive record review section has always played a decisive role in encouraging the formation and guaranteeing the exposure of local punk bands throughout America and the world. I no longer have the money or interest to collect every punk record, but those who do still have a regular information source about new releases to consult. I do have a problem with the occasional narrow-mindedness and nostalgia displayed by some of the reviewers, since my own opinions about music have changed, but during the time I was editing that section and writing lots of reviews I was equally or perhaps even more sectarian in my musical tastes. I probably still am—it's just that I like metal a lot more and thrash a lot less. But rock music still has to be loud and raunchy as hell for me to get interested. That's one thing that will never change. I'm definitely not a post-punk kind



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of guy.

It's time to bring these 100th issue reflections to a close, since I've been running on at the mouth for some time. However, two things need to be emphasized before I sign off. First of all, I hope that the above criticisms are taken constructively rather than interpreted as mean-spirited attacks. It's very easy to criticize the sincere efforts of others, but much harder to offer constructive suggestions about how things can be improved. Therefore, I'd like to recommend some alternative publications which manage to be challenging, provocative, intelligent, and eclectic in their approach toward important political topics without losing their subversive, anti-establishment edge. One is an annual publication called **Gauntlet: Exploring the Limits of Free Expression** (available at many fantasy bookstores, or send an SASE for subscription information to Gauntlet, 309 Powell Road, Springfield, PA 19064). What Gauntlet does is monitor and provide commentaries about recent or looming censorship efforts, regardless of the political orientation of the groups promoting or being victimized by these efforts. Not only does it publish selections from books and artwork that have been banned, thereby confounding the censors, but it also contains essays representing various points of view on particular censorship cases. In short, it is a pro-freedom publication that is highly informative, open-minded, and extremely entertaining. Then there are two important distributors of rare, obscure, and bizarre books and pamphlets, most of which you will never find in bookstores. These contain political, literary, and instructional materials from every point along the political spectrum, as well as from places entirely off that spectrum! To obtain information or their huge catalogs, which are themselves intrinsically informative and fascinating, contact **AMOK** (P.O. Box 861867, Terminal Annex, Los Angeles, CA 90086-1867) and **Loompanics Unlimited** (P.O. Box 1197, Port Townsend, WA 98368). The service at **Loompanics** is much better, but **AMOK** has a larger selection. Both are essential sources of alternative information in our increasingly censorious society. Finally, Mike Gunderloy's great **Factsheet Five** deserves a mention. Where else can you find reviews of practically every underground publication under the sun? These are the kind of outfits that help preserve little pockets of genuine freedom in the world, and MRR would do well to emulate their open-ended approach.

It should be self-evident that I view MRR as a valuable resource for lovers of underground rock and alternative culture. If I didn't, I wouldn't have spent so much time writing and doing other tasks for the magazine over the years, and I wouldn't have wasted my energy assessing it now. Tim deserves a great deal of credit for organizing and maintaining the venture, as well as the other MRR projects. What really disturbs me is the thought that MRR is somehow squandering its potential to stimulate and educate its readers, and thereby to help to provide them with something they can carry with them the rest of their lives—the desire and ability to think critically. Perhaps this is a naive presumption on my part, and most people buy and use MRR mainly as an alternative record-buying guide. But there is no way to find out unless a concerted effort is made by the editorial staff to attract new blood and convince the interesting people out there with unconventional, "unacceptable" views that MRR is willing to provide them with a forum. The tragedy is that in the past the magazine has all too often replaced establishment efforts to condition opinion with its own, thereby constituting a new mini- or counter-establishment no one wants, rather than fostering genuine independence of thought and action. This is in some ways inexplicable. On a personal level, almost all of the people who have worked on MRR over the years, including Tim, have great senses of humor. A goodly number are open to other viewpoints, and all but the most intransigent can be influenced when confronted by overwhelming evidence and logic. But these endearing personal traits are not always reflected in the pages of MRR. If MRR hopes to fully develop its potential, expand its readership, and have a positive long-term impact on the individuals who read it, it will have to throw caution to the winds, enliven its sense of humor, attract interesting new writers and contributors, and abandon moral and political sectarianism. It needs to lighten up, loosen up, get rowdy, get wasted, be obnoxious, have fun, and fuck with alot more minds. Otherwise, it may end up as a pathetic, nostalgic, stuffy bore. It's up to all of us—shitworkers, contributors, and readers—to choose which of these paths to take. Let's make the right choice before it's too late.

In part 1 of issue 100, I vented my spleen in a general sort of way, both as to my complaints towards MRR, and in a sort of defense. This time, I'd like to comment more specfically on various personalities involved in this mag, a sort of guide to help you suss out where they're coming from and to help read between the lines.

First off, **Mykel Board**. At this point, he's been the longest lasting and continually most interesting, in my opinion. Needless to say, I'm sure he's pissed most of you off as much as he has me, and as far as I can see, there's no real let-up in sight. I think he occasionally lends his column space to people or groups that he knows too little about, which is pretty irresponsible. Also, he obviously has little respect for the real facts, and uses his 'literary license' quite liberally (the only way he's liberal). One plus is he's an old guy, like me, Jeff and Larry, and he's even shorter than me--a real boost to my ego. Thanks, Mykel. But gawd, what a tightwad.

Lawrence Livermore or Larry Hayes or whoever the hell he is. Like Mykel, a great writer, and anyone who's as busy as he is (with school, a label, a zine, etc) and is still willing to contribute here, for free, deserves a lot of credit. Sometimes his life crises seem to block him up, and at times his self-centered and self-righteous perspective gets to me, not to mention his martyr complex, but that's par for the course with most all the columnists. It takes a lot of brains to keep turning out interesting pieces, and along with brains comes lots of eccentricities and egos. Lately though, he seems hellbent on alienating many friends to the point where a reaction is occuring. Hope he doesn't keep trying to make this a self-fulfilling prophecy, where he isolates himself to justify his negative outlook on life. When Lawrence recently hit a dry spell because of personal changes, cynicism, etc, I was really worried, both for him and for the loss the mag would suffer. But he always somehow does something that so pisses me off that I never get a chance to be sympathetic to him in person.

Ben Weasel goes off half-cocked quite a bit, but he, like the others, is a well-intentioned person. Despite the fact that he projects such an assholic image of himself, he's really a good egg. I really enjoyed his stay here recently, and despite his hard-headedness on some issues, he's got a lot of good ideas and seems like he's willing to put in the time to make them happen. I just wish he didn't bitch and moan so goddam much.

Lance Hahn isn't really a columnist, but I'd like to see him write more. He does a lot for MRR, doing record and zine reviews, and even when we disagree (like on the Dwarves issue), he presents strong and reasonable arguments. Has a great laugh. Just wish he wasn't such a hippy.

Jane Guskin is an inspiring person. She comes up with ideas, and over the years has put a lot of time into making them happen. That's in person, but I think her columns tend to be dry and dogmatic at times, which is something I'm also guilty of. She also has a tendency to invent really absurd facts to back up agruments when backed into a corner. But she's fights for what she believes in and is a brave sucker.

Mike Bullshit has kinda wormed his way in with an irregular column. He sometimes has things to say, but generally I think he can be his own worst enemy and takes his responsibility for granted.

Martin Sprouse seldom writes a column anymore. He, as you probably know, was very active for years in the putting together of his own zine, *Leading Edge*, and then MRR. Now he concentrates on *Pressure Drop Press*, which is great, but in a sense he has withdrawn from the frey of community work (Gilman, Blacklist, MRR), and retreated into the more private and solitary work of putting together longterm book projects. I congratulate him on his work, but I think his distancing from community

building is either the cause of or the result of disillusionment, something he's not happy with. Come out, come out, wherever you are! Actually, his columns always seemed too abstract for me, so I'm not really hoping he'll write more but that he'll reconnect in a more direct way with a scene that really needs the likes of him.

Lily Braindrop is far removed from the punk music scene, but continues her punk attitudes in the gay/lesbian punk scene. I'm hoping she'll find the time to keep open the connections between that locally growing scene and the more traditional punk scene. It's an intersection that needs to be widened. At times I've been put off by her becoming too wrapped up in herself, a Jello complex of social insecurity and awkwardness covered up by speed-like monologues (she'll kill me), but I'm proud of her pulling together Taste Of Latex, and recent conversations have been inspiring.

Jennifer Blowdryer doesn't always seem grounded, and I don't think she's anywhere near as funny on paper as in person, but she provides an offbeat look at underground life that is unique. She's a veteran that still has a lot of integrity, a woman who's punk down to her unbleached roots.

Dan O'Mahony is our token straight edge writer. No, actually Dan is a most interesting character, intense and stubborn, thoughtful and angry. Most of the time I have no idea what he is writing about, but I keep thinking that's my fault.

Sam McPheeters has got an attitude problem. He's got ideas galore, and the anger is there to fuel them. The guy inherits a bunch of money and decides to put it into the scene. He does a zine, a label, a band, and wants to do more. Whether he can do justice to all this and not fuck it all up remains to be seen. But he puts his money where his mouth is, and doesn't lord it over others.

Eugene Chadbourne provides a perspective that no one else here can. He's been tangentially connected to the underground music scene during hardcore's earlier days, but is more of a throwback to earlier pre-punk times. He usually sends in a mini-novel every few months that I have to grapple with, and I've enjoyed about half of them--the others being too ponderous for my short, punk attention span. Folksy, and down to earth, no pun intended.

Sam Shiffman writes about his trials and tribulations as a mensch, a tortured individual who puts out pop records and goes crazy cuz punk zines keep giving them bad reviews. But he is from New Jersey, so I guess I've got a soft spot for his plight.

Jeff Bale is back writing again cuz I bribed him to (lent him $ to buy a computer to type his thesis). He quit punk 6 years ago, moaning that punk had ruined his life, let him down, and he wanted a career. Instead he went back to grad school. He's terribly smart, knows tons, but his general disdain towards humanity has led him to not care to share his info with the public, which he generally holds in contempt. The "new" Jeff is just like the" old" Jeff, in that only those who can absolutely agree with him at any given twist and turn of his perspective are to be considered intelligent. For example, the Jeff of yore detested metal and people who liked metal or crossover. Today, he likes pop metal and is as vehemently sure that his taste is right and everybody else is fucked up. We're all like that to some degree, but he's just a lot louder and more sure about it. And, like Mykel, I gotta wonder about somebody who spends so much of his energy attacking the Left at a time when the Left has no power anywhere and the Right is in complete ascendency and control. Perhaps his "individualistic" outlook leads him to accept some traditionally conservative political views, like the death penalty for child molestors and hard drug dealers, where individual responsibility overrides societal determination.

These emotional currents run counter to his basic anti-authoritarian intellectual beliefs, which I hope will continue to get the upper hand in his internal struggle. When he puts his personal static aside, he is awesome. Maybe the smartest character I've ever met. If he can ever harness his ability to see through the covert activities of governmental and secret organizations to enlighten the rest of us, I'd be ecstatic--and we'd all be lucky. And, oh yeah, despite the fact that he (like me) is a complete asshole, I really do care for the guy. They broke the mold in the process of making him.

Katy Odell is new to the columns section. In person, she can be charming but comes off as a gossipy goobette, which sometimes drive me crazy. But beneath that superficial exterior lies a brain that's struggling to get free. She's become aware of women's lib (though still has one foot stuck in tradition), but when she writes I am amazed. I asked her recently if it really was her that penned her first column, because it was a revelation. Hope she can bring that side of her more into focus.

Ace Backwords doesn't do a column anymore. He originally was asked to let us run his cartoon strips, and began unilaterally sending in columns as well, which we generally ran if there was extra space. At our last staff meeting (2 years ago, which Lawrence called because he thought other staff people wanted more power--and which he failed to show up for, and where no one wanted to have to take on more responsibility in exchange for more "say so"), most people felt his column and strip were not that good. I liked his strips, but when I implemented the decision that Steve Beaumont should be trimmed down to twice a year, me down to sporadic, and to only run Ace's strips so we could make room for a bunch of new columnists, he freaked. He's been trying to convince people it was a political plot, that I removed him because he dared to write something that "contradicted Tim's 60's politics". After continual hostility from him and a few "fuck you"'s to each other, that was that.

Mike LaVella. Always seems to be verging on the out-of-control, but never quite plunging off. He's obviously very opinionated, but seems to get swept off in widely differing directions. A name-dropper at heart, he's also got the stories to back them up, an amazing memory for punk rock trivia, and a hilarious style. His idea of "punk" and mine don't match, but he's paid the dues, made the enemies, and strives to be constructive. Takes forever to transcribe interviews, and maybe people don't like his 70's retro fascination, but, hey, at least he got off his ass and did it. Changed a lot since moving out here, now going kinda new age, just hope he keeps in touch with his ethnic/East Coast attitude roots.

Mouse doesn't really write much anymore, so I won't say much. She means well, but is permanently hampered by the fact that she grew up rich in L.A.

Joel Wing is ridiculous. On one hand he's a dedicated investigator, constantly cutting up magazines, filing away clippings, etc. On the other, he's part of that East Bay scene that thinks it's cool to be dumb, and he's really good at it.

Steve Spinali is a weirdo. The most unlikely person to be into punk. Very straight looking. Very confident, too. When he had a seizure here one day, I was testing him to see if he was coherent yet. I asked if he knew who I was, and with his usual "How could you be so dumb?" approach, answered cockily "Of course...you're Martin Sprouse." During the whole course of his brain tumor, cancer, operations, etc, he remained unflappable, courageous, and even-keeled. A true inspiration.

Chris Dodge always seems out of place to me. He's a kinda punk family man, clean cut and a swell guy. Never in a bad mood. So why is he so into speedy grindcore? What gives? Can't figure him out, but as long as he doesn't give me a hard time, I hope he keeps writing his very enjoyable reviews.

Walter Glazer has been at it a long time. Sometimes he's the most cynical person I know, sometimes hilarious. Under normal conditions he's bizarrely insane (though he has calmed down a lot in recent years), and under pressure he becomes normal. I think the long years of doing *all* the tape reviews took their toll.

Tim Yohannan. I have to defer to others on this guy.

Having said all this, I'm tickled silly that all these people still give enough of a shit to keep at it (we'll see though, after this issue). I really hope that this issue's self-analysis leads to some constructive changes for this magazine. While a lot of the focus has been directed internally, and maybe most of us were talking to and at each other, the real object is to help stimulate the quality of what we're doing here. While all of us here can try to learn from this, in the long run, the quality of what emerges will really depend on what you readers demand from us, and what you're willing to contribute in time and energy to do your share. This is not an exercise in journalism or abstract ethics. It is our meager attempt to further change: in ourselves, in you, and in society as a whole. We may not come close to our goals, but we can certainly try harder. Let's hear from you with concrete ideas on what you'd like to develop here!!!

the time has come...

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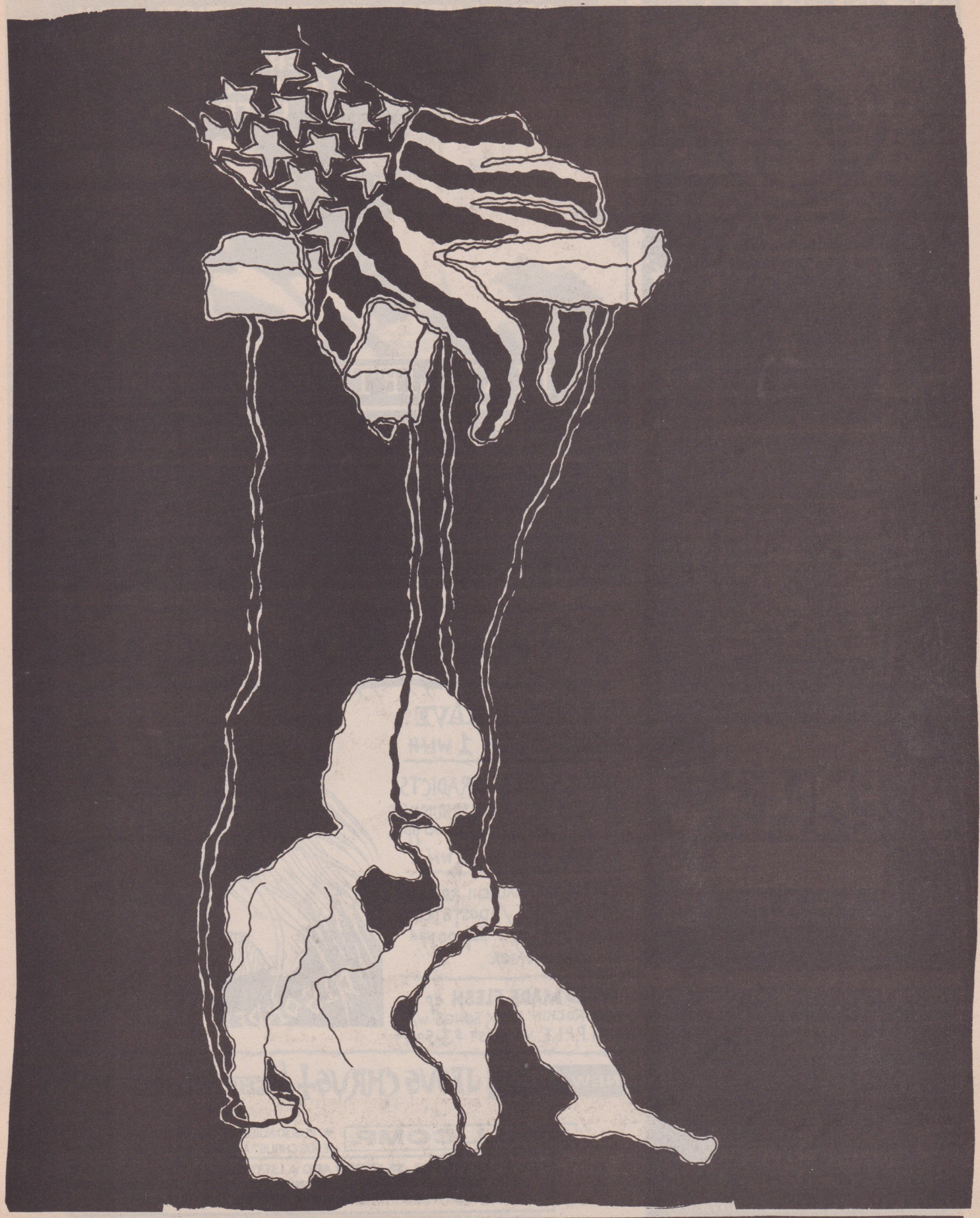

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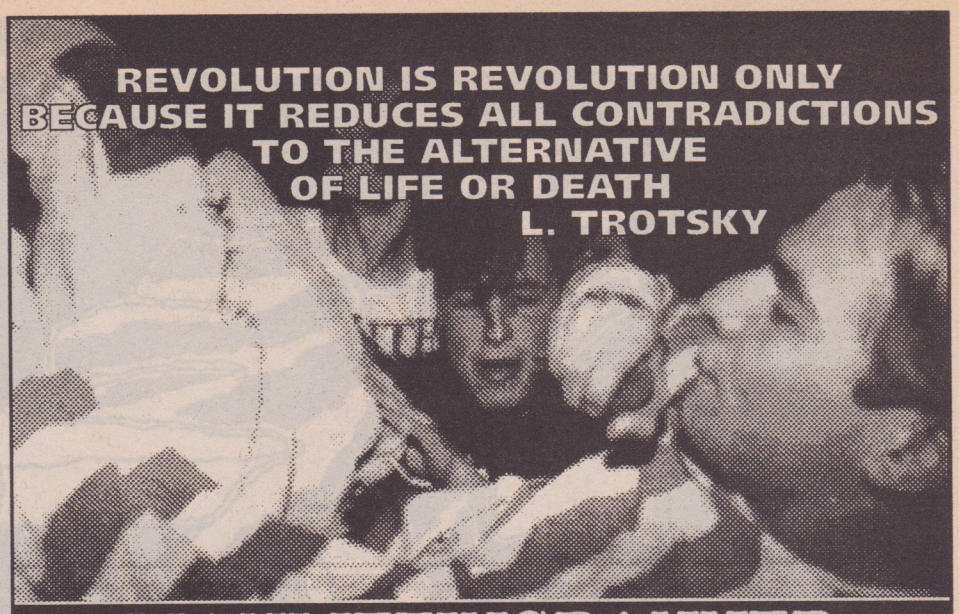

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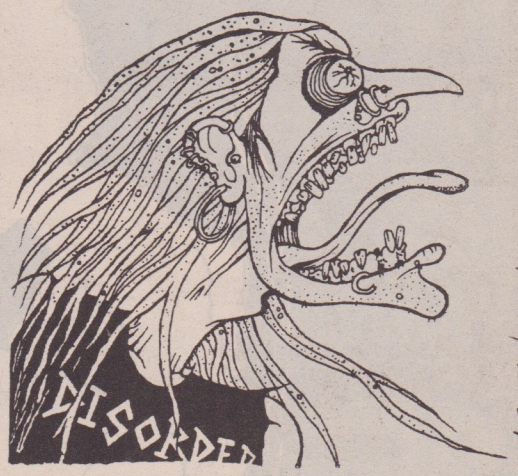

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MRR NEWS

SEPTEMBER, 1991

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

Is Eastern Europe Our Backyard Too?

By Beth Sims
From Lies Of Our Times

The popular wave which swept communist governments from power in Eastern Europe in late 1989 crested in 1990 in a series of "free and fair" elections which installed governments headed by "inspired amateurs and improvisers." Or so the *New York Times* (June 11, 1990, p.A1) would have it. The U.S. government's role in these elections, carried out through its proxy, the National Endowment for Democracy (NED), has gone unmentioned and unexamined.

PRES. HAVEL'S CIVIC FORUM PARTY IN CZECHOSLOVAKIA AND LITHUANIAN PRES. LANDSBERGIS' SAJUDIS PARTY BOTH RECEIVED HELP FROM THE NED

Through NED, set up in 1983 to funnel congressional funds to political groups overseas, Washington helped finance, train, advise, and equip the region's "democratic oppositions." In fact, according to NED's public information officer Peter Kosciewicz, it pumped nearly $15 million into Eastern Europe and the Soviet Union in 1990 alone.

NED is helping to shape the political and economic future of Eastern Europe and the Soviet Union. It has supported political organizations accused of neo-facism-like Sajudis in Lithuania and the Hungarian Democratic Forum. It also backs conservative social democratic forces like the Alliance of Free Democrats in Hungary and Civic Forum in Czechoslovakia. All of its beneficiaries are dedicated to free market capitalism, the complete dismantling of the Soviet bloc, and the eradication of class analysis.

During last year's electoral blitz, NED funded political parties, trade unions, civic organizations, broadcast and print media, research institutes, and business associations. It supported the opposition in every East European country from Bulgaria to Yugoslavia. NEd documents show that East European political parties were trained in campaign strategy, issue development, message presentation, candidate selection, and grass-roots mobilization. In the Soviet Union, NED also funded opposition forces in the Baltics, Russia, and other restive republics.

NED is no stranger to electoral contests. In Nicaragua (1990), Panama (1984 and 1989), and the Philippines (1986), NED threw its weight behind one contender in national elections. In some cases - as in Nicaragua - NED grants helped create the opposition alliance and its behind-the-scenes partisanship stimulated controversy and concern.

U.S. government documents are more straightforward. For instance, money funneled through NED under the provisions of the Support for Eastern European Democracy (SEED) Act paid for projects in Hungary and Poland. A January 25, 1990, State Department document that discussed the use of these funds said "special emphasis will be given to activities which encourage and facilitate participation of groups and individuals in the upcoming elections." A January 31, 1990, action memorandum of the Agency for International Development, one of NED's funding sources, urged approval of a non-competitive SEED Act grant to NEd. The author explained that "no other group is currently positioned to undertake this wide range of [democracy-building] activities in the timeframe required to support the rapidly approaching . . . elections in Hungary and Poland."

NED grants for party-building activities in opposition coalitions were often channeled through the National Democratic Institute for International Affairs (NDI) and the National Republican Institute for International Affairs (NRIIA), which function as the international arms of the Democratic and Republican parties and act as NED's core grantees for the two parties. Their names occasionally surfaced in *New York Times* coverage of Eastern Europe's elections, but their representatives were usually quoted in their roles as international observers of the elections. (June 12, 1990, p.A12). Generally omitted was the fact that the groups received U.S. government funding to sponsor those observer delegations. Also undisclosed were the many other NED-funded programs mounted by NDI and NRIIA in support of the region's political oppositions.

According to the State Department document mentioned above, NDI and NRIIA received SEED Act grants to "provide assistance and election efforts, and continued party-building" after the elections. In Bulgaria, the Union of Democratic Forces (UDF) received funding through the NRIIA for "infrastructure development and party training" prior to the

NED Continued Page 2 Col 1

Only in America; land of the free, where apple pie and winnebagos constitute democracy and the American Way are the tired and huddled masses welcome. But as with all dreams of true liberty there are a few minor problems....

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24. [Repealed]
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33. You were a Nazi and helped persecute people.

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NED

From Page 1 Col 2

June parliamentary elections.

From January to June 1990, some $1.6 million in NED funds were funneled into Czechoslovakia for programs with payoffs for Civic Forum, winner of the June 1990 parliamentary elections. The Free Trade Union Institute (FTUI), NED's main conduit for labor grants, received $100,000 to support union voter participation drives. Civic Forum and its newspaper, *Lidove Noviny*, also received NED funds through organizations like the U.S.-based Institute for Democracy in Eastern Europe and Freedom House.

NED also helped mobilize grassroots constituencies for the East European elections. Among the organizations funded by SEED were the Polish Citizens' Committees and the Polish Foundation in Support of Local Democracy. Linked to Solidarity, each of these groups had strategic importance in the local elections in May. They extended Solidarity's influence into local governments and flushed out communist party holdovers in local government posts.

FTUI received funds for a voter education campaign and get-out-the-vote drive with Hungary's Democratic League of Independent Trade Unions. It also backed the June 1990 voter turn-out efforts of Bulgaria's opposition union, Podkrepa. In November, Podkrepa, along with the UDF, called a general strike that brought down the communist-dominated government elected in June.

Beyond its electoral work, NED also funds the propaganda efforts of its allies in Eastern Europe and the Soviet Union. In Romania, it supported the opposition newspaper, *Romania Libera*, and provided funding for opposition radio, television, and magazines. At the U.S. Information Agency, these grants were overseen by Walt Raymond, a propaganda specialist formerly with the CIA, who set up the Reagan administration's illegal "public diplomacy" apparatus designed to muster support for Reagan's foreign policy among U.S. audiences. He was also instrumental in the creation of NED.

In Moscow, the Initiatives Foundation received NEd funds to set up an information system and communications network to "promote the spread of democratic ideas" in the Soviet Union. A research and education institute affiliated with the Interregional Group (IRG) of the Congress of People's Deputies, the Initiatives Foundation aids the political efforts of opposition luminary Boris Yeltsin and other members of the pro-capitalist IRG bloc.

NED says the communications network is supposed to provide the Soviet public with "accurate coverage of the reform efforts of the IRG and other democratic efforts." Though it is left unspoken, such publicity clearly benefits the IRG in electoral contests and in battles over the pace and direction of change in the U.S.S.R.

Whatever the indigenous roots and merits of these movements, Washington has done its share of inspiring the region's new political leaders and attempting to remedy their amateur status. In fact, the U.S. government - through NED - has been stirring the broth and adding ingredients to the pot.

The U.S., through the NED, attempted to influence elections in Czechoslovakia, Hungary, Poland, Bulgaria and the U.S.S.R. by financing opposition political parties and unions.

Czechoslovakia
- **Civic Forum won the 1990 elections**

Hungary
- **Democratic Forum**
- **Alliance of Free Democrats**
- **Democratic League of Independent Trade Unions**

Poland
- **Polish Citizens Committees**
- **Polish Foundation in Support of Local Democracy**

(Both linked to Solidarity)

Bulgaria
- **Union of Democratic Forces**
- **Podkrepa brought down the Communist government**

U.S.S.R.
- **Sajudis became the governing party in Lithuania**

Panama Establishes New Security Agency With Links to the CIA

From Central America Report

A number of Panamanian newspapers have identified the newly created Council for Public Security and National Defense as an office of the US Central Intelligence Agency (CIA).

The Council has a direct link to the presidency and is being run by ex-minister of state and friend of President Guillermo Endara, Menalco Solis. The US daily, *The Washington Post*, wrote that 100 CIA trained agents will work in the office, with an annual budget of $2 million from the US.

According to the Mexican daily, *Excelsior*, Dimitrius Papas, who organized the new security organization, has been implicated in the Iran-Contra affair and participated in the formation of death squads in El Salvador. He is also said to have blocked investigations into the La Penca bombing in Costa Rica, and in 1982, founded an intelligence office in Costa Rica, which organized a spy network called "The Babies."

Members of the Legislative Assembly have complained that the Council's creation should have been debated by the Assembly. They also claimed that the office will work against Panama's best interests and that it constitutes a civil version of Noriega's despised D-2 security force.

Endara declared that the Council will perform ordinary state security and investigation duties, stressing that they did not include spying, and added that when he came to power he was faced with a weak security situation and had two choices: to rely on the Public Force's D-2 agents, who had served Noriega, or to create a new organization.

In response to Endara's statement, the Legislative Assembly created a commission to report on the function of the Council, while the US Embassy refused to make a statement about any involvement of the CIA.

At the beginning of January, the Council claimed to have uncovered a plan to kill Attorney General Rogelio Cruz. Someone identifying themselves as H.T. allegedly offered to halt the plan in exchange for the freedom of a group of detained officials and police agents linked to ex-Police Chief Colonel Eduardo Herrera's December

Pres. Endara

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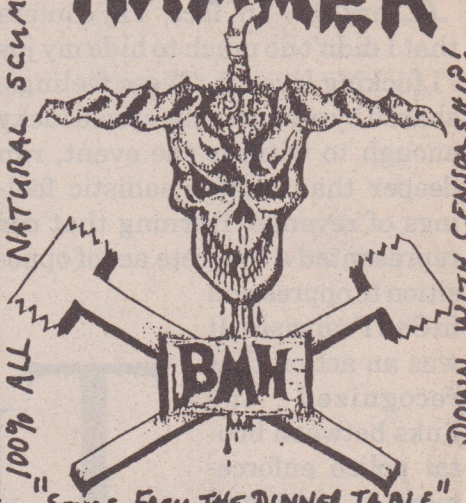

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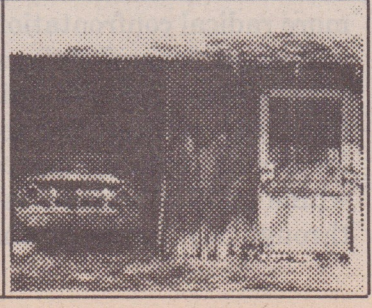

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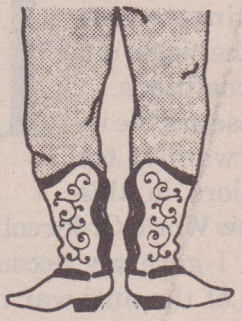

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The War At Home

Towards Meaningful Political Protest

Part Two

It was hard not to feel elated while watching that police car burn on the evening of January 19. In fact, I'll confess that I didn't do much to hide my joy - I fucking loved it. These feelings, shared by others in the crowd lucky enough to witness the event, ran deeper than simple sadistic feelings of revenge. Burning that car represented a concrete act of opposition to oppression in San Francisco. It was an action that recognized the links between brutal police enforcement at home and our nation's role as the "global policeman" abroad. Perhaps most importantly, this action changed the tone of the protests, turning passive marchers into active agents of change; it demonstrated the power of small group action over the lowest-common denominator tactics of the bigger anti-war coalitions.

These are the issues I want to try to explore in this last New World Order column. Last month I gave my account of the failure of the anti-war movement to offer a real challenge to militarism in this country. This month I want to extend on this critique and offer a more positive vision of political protest. For one thing is sure: there were a lot of good things to come out of the anti-war protests, and I hope to touch on them here. More important, I want to try to convey, in a more general sense, an alternative view of political protest that builds on themes advanced in this column. It should be emphasized that I make no claim to have all the answers about this stuff; these are just my opinions. The point of this column has never been to provide the "truth" but rather to get people thinking about issues that I feel are important.

My own post cop-car-burning euphoria melted away when I realized just how few people in the crowd supported the action as a legitimate expression of rage. Indeed, that first week of protests in San Francisco was fraught with tension between the pacifist mainstream and those who endorsed a more radical confrontation. We all witnessed "peace" demonstrators who *defended* Army recruiting stations, put out fires, and apologized for police arrests; the collective whine of "No Violence!" still runs through my head. At the larger demonstrations, the pacifist ethic was more rigidly enforced by "peace monitors," the liberal version of the cops.

These same sentiments were echoed in the media by columnists and letter writers who chastised anything but the most timid of protest marches. Media reports of the protests tended to exaggerate any violent actions with sensational photos and headlines; this tactic was used to discredit the opposition to the war in general. The more substantive issues raised by the protests were more often than not completely skirted. Big surprise. It makes me really wonder why protest groups spend so much time catering to the media when they so consistently distort reality.

The debate about violent protest methods was considered so important by the major papers in San Francisco that it was largely relegated to the letters section where several amusing exchanges did take place. Visionary Eddie Haynes deplored the "mindless riot" of January 16 arguing that the demonstrators were "just a bunch of freaks out to have their way with the city...they were no longer protesters of any war, but just mindless, petty vandals on a rampage." Kenning Arlitsch displayed an equally deep understanding of the issues noting that a "genuine concern for peace has once

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again been bastardized by the riff-raff of San Francisco who see these demonstrations as nothing more than an excuse to be more obnoxious than they legally can under everyday circumstances." Even the "alternative" press in the city tended to marginalize the more radical protest tactics. Simon Morales, writing in Concrete Culture, gave us an insider's perspective on the "radical anti-war left," a faction comprised of a "few hundred activists across the country." About the "neo-anarchists" Morales notes with authority that "they are pacifistic, calm and narrow minded; they work towards consensus and, as opposed to their historical teachers, they are very disorganized." That was to piss you off.

One of the most striking things about the public outcry against protest violence was the silence about police brutality. Anyone who has been paying attention should know at this point that even on a good day urban police forces are made up of inhuman bastards who revel in their own power over others. Yet the police role at protests was viewed with sympathy by the community and even by some protest leaders. To these people, the police were "just doing their job." (Don't you hate it when people use this as an apology) Meanwhile, in the background, the police were in fact doing their job - arresting and beating activists who dared to confront their authority. That violent protests became such a major issue is testament to an incredible selective perception that allowed movement spokespeople and letter writers to become enraged about broken windows and ignore the qualitatively more significant violence perpetrated against people by the police. More on that later. For now: Fuck Cops.

With the radical alternative thoroughly discredited, we were left with the passive, well-managed protests that I complained about last month. These were protests that did not confront the root causes of war and which replicated the inequality of the dominant culture. Even worse, they failed on their own terms to influence public policy in this country. State Senator Ferguson said that he "did not take seriously" the anti-war protests, calling the demonstrators "a bunch of counterculture types who demonstrate for fun." It may be painful, but we should all admit that this is the calibre of thinking that dominates the decision-making bodies in this country; protest strategies that assume that these individuals are responsive to the will of the people couldn't be more off base.

These people will not be swayed by mere marches and hand-holding. This points to one of the central tenets of direct action which is a critique of the idea of representation that Americans seem to hold so dear. It is becoming increasingly clear that the resolution to the crises that we face, whether war or environmental or whatever will not come from administrators and politicians with such powerfully vested interests in business as usual. It doesn't take much digging to discover just how interlocked these mega-machines really are or the extent to which these people are paralyzed by their striking lack of imagination, their cowardice and their greed. In San Francisco, it was clear that the powers-that-be were willing to wage war against their own people rather than involve them in policy.

Fortunately, there is an alternative to stale chants and letter-writing campaigns. During the anti-war protests, this meant a strategy that searched for real ways to end the war and confront the contradictions in the mainstream movement. It meant raising the material costs of intervention through property damage and spray painted propaganda; it meant directly impeding military operations by shutting down recruiting stations and blocking weapons shipments at the Concord weapons station; it meant making the necessary connections between war and the elements in our society that propel us along such a violent path: Macy's was not a random target; it embodies the kind of

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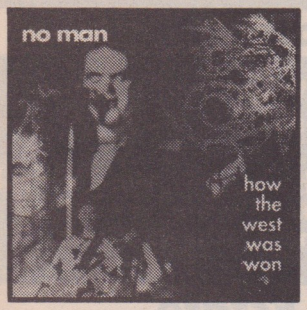

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wasteful luxury consumption that was in part responsible for this and other wars. The principles that guided these actions were based on the premise that protest movements should embody the kinds of values that we would like to see existing on a broader level, and did not replicate the inequalities of the current order. This meant rejecting a formal hierarchical leadership and planning actions that were based on spontaneous collective action that avoided individual bravado.

On the issue of violence, the direct action camp has a sophisticated analysis that has eluded mainstream debates. There is a distinction drawn between violence against property and violence against people. During one of the protests, we were spray painting the stock exchange and an enraged women approached us with the admonition "how can you claim to be fighting for peace while at the same time engaging in such violence!!" It was incredible to me that she couldn't distinguish between spray painting and police brutality (which she probably applauded) The point is that a deep respect for human life is at the heart of this political strategy; I in no way condone violence against people as a legitimate political expression. But property destruction is of a qualitatively different nature, a nuance tragically lost in the lowest-common-denominator approaches of the press and major protest organizations.

You will not find me advocating violence for the sake of violence. I am equally committed to other political actions that are essential for change. These include education and outreach to raise people's consciousness, as well as a serious inner look at preconceptions about class, race and gender. At the same time, I recognize rage as a politically viable reaction to injustice: we should not accept genocidal policies like sheep, or bow with respect to a flag that doesn't deserve it.

Direct action is empowering in a way that protest based on symbolic displays is not. It demonstrates the power of the individual or small group in a way that challenges hierarchy and the conception that we need a national organization to be effective. Some people take for granted that bigger is better, but our experience is that small-scale movements are more responsive to the needs of the community and more democratic internally.

This kind of interaction occurred to some extent during the most recent protests, eventhough it was not the focus and seemed almost incidental. At the huge peace demonstrations, some of the most vital interaction was not between spectator and performer (i.e. peace celebrity) but in the crowd itself where people carried handmade signs, distributed their own flyers, performed their theater, and discovered a sense of community in the face of the insanity of war.

There is a lot more to be said about direct action as a strategy for political change; my goal with this column has been to inspire people to give some thought to things that they may have taken for granted about the way political protest is structured and about how it unfolds in the real world. The bottom line for me is that protest tactics that don't empower us as individuals, and inspire us to take control over our daily lives are dead ends. Direct action provides this inner transformation and more openly confronts the sources of injustice.

T·H·E E·N·D

THE FUTURE OF THIS COLUMN

The staff at Maximum is committed to providing political commentary in this magazine; These New World Order columns have been our latest experiment. As we got into it we realized that covering the New World Order means a lot more than stories about the war. So, (after a brief vacation for me) we are interested in continuing these columns with an expanded approach.As the person who has done a lot of the writing so far, I'm a bit un-comfortable with monopolizing the viewpoints. If anyone is interested in doing writing along these lines, this is your chance!

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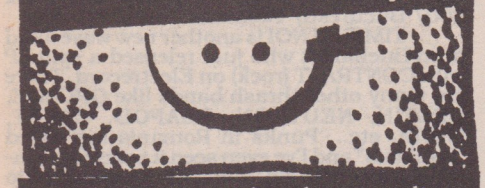

Hi! The geographers have just discovered that Lithuania is in the center of Europe. You probably know that in January the special Soviet troops killed fourteen people here on their way to establish a Communist party regime. Then the Gulf War began, and the world forgot that the violence hasn't stopped. It's nice to be forgotten in any sense. Well, now we are out of USSR to escape from this empire and to capitalism. Well, you know people here are consumers too and all the illusions are sick. The land is wasted and people earn ten dollars a month if compared to the black market. The sun is shining and the dogs piss about.

The punk history started in the '80s with bands like BIX and SA SA. The ideas of the Pistols integrated into Vilnius Old City. It ended in 1985 with huge explosions of oi oi punk '77 movement. Dozens of bands lasted for twenty minutes because nobody could afford instruments or get any chance to play somewhere. Punks were compared to animals and heavy drinkers in the official press. Then came the year 1988 with national ideas to reform. The legendary punk band, UZ TEVYNE, joined political marches for "awakening". Now they are rapping. Other heroes of the local scene like DUSTAS NUODAI, oioi EMOCINIS KARAS, SVENTUJU NAMAI, SUPERSLAMSTAS have split up.

Punk is still played by ERKE MAISE, 4KV. The Kaunas bound band, 33% KIAULIU PAKELIUI I VATIKANA, are experimenting. And ah, HC bands begin to appear: a very nice band playing something like Prong is TURBO REANIMACIJA, address is Vilnius/ Dukstu 11-12/ Lithuania.

What can be said in general about the fact that nothing happens here is first economic reasons. On the other hand, man never chooses the things that he is not aware about. So all the gigs were local (the only names of bands you might know are Sonic Youth, World Domination Enterprises, Kadaverbak, J.M.K.E.). Of course, the sounds that are played around are really nice. Tape releases are occasional. We have a radio station and nothing to play on it. I'm doing a zine, Koks Nors Kelias, and all the things with it, I hope someday we'll make gigs. So you should write me, no?

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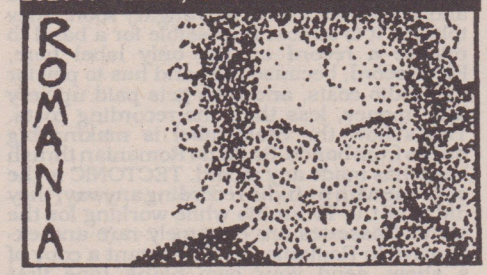

After 45 years of oppression, Romanians got rid of the brutal Ceaucescu dictatorship in December '89. The word is now in Romania that what have been called "The Romanian Revolution" may have been only a Soviet-controlled operation. The reality is that with the Chinese Tiananmien Square. Maybe you do remember when last year the Romanian government secretly called thousands of miners to "clean" the square of demonstrators. The miners arrived en masse, armed with iron bars and sticks and ended chasing and beating brutally everybody they thought looked like a student. A witness told me he saw a woman already lying on the ground bloodily beaten by several miners. Recent Romanian history is full of such violent events. During "revolution" days anybody on the street could yell at you claiming you were a former "Securitate" agent, and you were instantly lynched by an angry crowd. Many innocents were denounced like this by people who had personal grievances against them. Romania is a really troubled place. This Country is, in fact, full of hatred, incomprehension and common distrust. Everybody seems confused and extreme political tendencies are suggested. While opponents are right saying that most government officials were already government officials under Ceaucescu, one can only be frightened to death when some of them suggest that killing the 4 million people who actively collaborated with the "Securitate" now, at the head of the State, are former Ceaucescu collaborators, or even members of the infamous "Securitate" secret police. eighteen months after the uprising, some demonstrators are still daily occupying the University Square in the very center of Bucharest, asking for the end of what they consider a disguised communist regime. Walls around the Square are full of bills and graffiti calling for democracy, even comparing the Bucharest University Square is a good solution. Anyway, the opponents are really a minority now in Romania (they recognize it themselves) and most of the population supports the Ion Iliescu/Petre Roman regime.

AT A GIG

One very actual thing you'll notice by talking only for a short while with an average Romanian, is that they dislike almost everybody. You may know that Romania is a multiethnic country, with some very important minorities like the Hungarians, the Gypsies, the Germans, Russians, Jews, all of them having been living in Romania for ages, but living and cooperating in peace together to rebuild the ruined economy seems out of question. The hatred and misunderstanding is especially incredibly strong between Hungarians and Romanians, and between Gypsies and the rest of the population. Romanians regularly accuse Hungarians of wanting to split the country in two or more parts and to unite Transylvania with Hungary (Transylvania is the region of Romania where most of the Hungarians live). Hungarians accuse Romanians of not respecting their rights as a minority, and sometimes the situation gets out of hand like in the Tirgu Mures riots last year when incredible street violence took place between Romanians and Hungarians. And the common word against Gypsies

scene reports

is that they're all thieves, black market dealers, etc, etc, you've heard it before.

Romania is still very far away from peace and I personally can't see how they will solve the country's numerous problems as everybody seems comfortable in believing the enemy is the other. What a troubled place.

Let's visit now the music side of the country. Thrash music appeared in Romania in the mid-80's, after years of local heavy metal hegemony. Under Ceaucescu, heavy metal was officialized and bands like IRIS, HOLOCRAF, etc, made records on the state label, Electrecord. (This label is still the only one in Romania). But thrash was really underground then, banned from papers, official gigs, a.s.o. Bands rehearsed secretly and gave private gigs until the "revolution" when the situation opened up. Now thrash music is incredibly popular and present everywhere in the country, lots of gigs even in the provinces, and in Bucharest, every Saturday night at the Streetcleaners Union Club. Sometimes more than 2000 people attend the gigs there. There's even a weekly thrash show on the state TV.

On Radio 21 12 (see radio articles), they have a thrash/deathmetal show and a punk show. They are also the people to get in touch with if you want to play in Bucharest while touring Europe. Bucharest isn't that far away from Yugoslavia and you could for sure play in other Romanian cities (like Timisoara) on the way. The address to contact Radio 21 12 is: Virgil-Ovidiu Popazu/ Str. Mihail Cioranu N° 4/B1.68; Apt. 9/ Sect. 5/ Bucuresti/ Romania. Other radios like Nova 22 and Fan Radio have occasional punk shows as well as thrash shows.

Hundreds of bands are now playing around the country like:

-ASALT is a thrashmetal band from Bucharest. Their texts deal with social decadence, and they have a few songs about Saddam Hussein too, like, "Saddam Hussein's socks, his secret weapon". All band members work as electricians or mechanics. They told me the biggest problem of Romanian bands now is equipment: most of their instruments, P.A.s are self-made, just like their effects, because a guitar effect costs over a month's salary. They told me that under Ceaucescu it was forbidden to stand up during concerts and long hair was forbidden too. Contact them through: Billa Romulus/ Str. Prevederii N° 20/ Bl.G3; Sc.D; Apt. 32/ Sect.3/ Bucuresti/ Romania. Or through: George Patranoiu/ Str. Postavarului N° 2/ Bloc E2; Sc.l; Apt. 26/ Sect. 3/ Bucuresti/ Romania.

-TECTONIC is a thrashcore band from Bucharest, a very good band and the only one in Romania using a drum machine ("Because there's no drummer in Romania playing fast enough for us"). They already appeared on Romanian TV, did several tours of Romania and would like to play in Hungary soon. They told me it is almost impossible for a band to release a record on the only label here, Electrecord, because the band has to pay for its studio costs, and then gets paid up very little money, less than the recording costs. That's how the State label is making big bucks from bands. So far no Romanian thrash band has made any record. TECTONIC is the only one with a studio recording anyway; they did it at the TV studio while working for the show. Cassettes are extremely rare and expensive in Romania, so if you want a copy of a show, send your own blank tape first (through registered mail: all other parcels are stolen by some Post or Customs people). Contact TECTONIC through: Alexandru Nuca/ B-dul 1 Decembrie 1918 N° 20/ B1.2; Sc.2; Et.7; Apt.66/ Sect.3/ Bucuresti 74652/ Romania, or through: Liviu Hoisan/ Str. Drobeta 3-5/ Et.3; Ap.8/ Sect.2/ Bucuresti/ Romania.

-INTERVAL is a speedmetal band from Bucharest. Contact: Interval/ Str. Zefirului N° 16/ Sect.2/ Bucuresti/ Romania; or: Interval/ Prelungirea Ghencea N° 34/ Bl.M7; Sc.B; Ap.67/ Sect.6/ Bucuresti/ Romania.

-CRUSADE is a speedmetal/thrash band from Tirgu Mures in Transylvania. They "would like to play in Yugoslavia, because there's a civil war now there. We like to play with bullets flying over our heads". And they "would like to play in Moscow to say FUCK YOU to Mr Gorbachev". Contact them through: Crusade/ Aleea Carpati B1.43; Ap.46/ Tirgu Mures 4300/ Romania.

-COMPRESSOR play a kind of grindcore/ deathmetal.

-PANSAMENT play punk-influenced thrash. They're from Brasov. Contact: Pansament/ Str. Toma Ionescu N° 1/ Brasov 2200 / Romania.

-BASTION and IMPACT are two bands from Tirnisoara in Transylvania. They are supposedly the only two straight punk bands in the whole country. You can try to reach them through: Associatia Muzicienilor Rock din Banat/ Casa Tineretului/ Str. Ariesciului/ Timisoara 1900/ Romania.

-ROATA play new wave with some Balkan folk influences and punk influences on a few songs. They also do a great cover of Husker Du's "Celebrated Summer" in Romanian. Their guitarist is Sorin Chifiriuc, who is also director of Radio Nova 22. Contact ROATA through: Sorin Chifiriuc/ Nova 22/ Postal Office Box 200/ Bucuresti/ Romania.

TIMPURI NOI is another new wave band from Bucharest who just released a split LP with CONTRAST (rock) on Electrecord. There are many other thrash bands like GRUMAZ, DESTIN, NEUTRON, ESAFOD, CACAT, MIATA, etc... Punks in Romania are called "Punkists" and I've even seen a peaceful skinhead at a thrash gig. Romanians would like to see more foreign bands coming to their country. Two French bands played there recently: Les Bucherons (punk), and Overload (metal). There are no fanzines but a few rock magazines concentrating mostly on metal. Puls Rock, Rocker...

As ASALT members told me, the main problems for bands there is the extremely low salaries (4000 Lei per month, that's US $80) and the lack of equipment. They of course lack foreign contacts too, so try to get in touch with them please! Thanx for your interest.

Lûk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France

This is Clinton from M4 zine doing my first scene report. Hopefully, I'll be doing another one around December, so everyone is welcome to send me info and abuse about being left out of this one.

Melbourne has probably the largest scene in Australia, with plenty of venues and bands, although there aren't too many really outstanding bands around compared to some interstate ones. We have fairly regular all-age shows and violence is rare.

Firstly bands. LEGEND KILLERS have announced they are splitting up. After singer Mick left a few months back, people seemed to lose interest in them, though I preferred with their new singer Damage (ex-EXTREMES). They released one EP called Locked Inside on Nomad Records (which is still available).

A new band is NO COMPLY who have ex-members of DAMAGE CASE and POP EXTREMIST EXTRAVAGANZA. They play poppy punk much in the vein of the Hard-Ons, and have both a great guitarist and bassist. They are recording 6 or 7 tracks soon.

MASS CONFUSION are a metal band minus the macho attitude, and have humorous lyrics and chaotic arrangements. They have been around for about 5 years having released 2 demos and just recently a CD called Confusion Intrusion. They are to support Motorhead on their Melbourne concert.

DESPISED play metal in an Exodus style, but also with Napalm and Attitude Adjustment influences. They have a demo due out soon.

FORCEFED played a few gigs about 18 months ago but then went through heaps of line-up problems and have only recently started gigging again. They play DC style HC with influences such as Dag Nasty, Bad Religion, and VICIOUS CIRCLE.

NURSERY CRIMES are one of the most popular bands in Melbourne. Have had their share of line-up changes but continue to maintain a high level of musicianship. Very much a power pop sound, sounding alot like singer Phil's old band SLUSH PUPPIES. They have released a 7" and a MLP on Au Go Go and

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another 7" Elenor Rigby on Rattlesnake.

From Geelong (west of Melbourne) comes the POPPIN' MOMMAS. Playing Ramones, COSMIC PSYCHOS style punk with a garagey feel, they have released an EP Slash on Hippy Knight. An entertaining live set will sometimes feature singer Ox Fatugl'y-Cunt taking the stage in full Elvis-impersonater gear, stripping down to boxer shorts and setting his guitar on fire while still playing!

THE MEANIES are also very popular, and deserve to be as they've worked very hard with heaps of gigs and releases (3 tracks on the comp LP Boogie Wonderland and 5 7"s, the latest being Never). An LP is due out soon called Come 'n' See. Heavy Ramones influence with some faster HC songs.

THE BRADY BUNCH LAWNMOWER MASSACRE play a sort of drunken cow punk. With Fred Negro (ex-I SPIT ON YOUR GRAVY, nudist and the most disguisting and hilarious cartoonist ever) on vocals, their gigs are never boring. They have a MLP and a 7" Bourban Bound on Shock.

After returning from Europe, extreme noise merchants 7 MINUTES OF NAUSEA are calling it a day after completing 2 more projects.

Other bands worth mentioning are CHARLESTON PARTY, CHRIST BAIT and WARP SPASM.

As far as zines go, (I know this'll sound biased) my zine M4 is the only regular HC one. Issue 6 will be out by the time you read this and it goes for $1 (send more for postage for ultra-quick reply). It has stuff on NO COMPLY, PERSECUTION, MASS CONFUSION, and DARKCIDE. There are a couple of metal zines going around. Six Pack is the better one, but isn't so regular ($2), Slaughter Zine isn't as good but very regular.

Well, when I hang out in Melbourne it tends to be at record shops. Au Go Go (home of the label) and Missing Link have both got large ranges of records, books, zines, and both have huge notice boards with info on upcoming gigs, band vacancies, etc. For metal people, the same applies for Metal For Melbourne (shop and label). For a complete guide to weekly gigs, one should pick up a copy of either In-Press of Beat mags (free in indie record shops and pubs) or Friday's Age newspaper. Free entertainment is almost always on hand in the Burke St Mall where buskers and artists are in abundance.

The venues I tend to frequent are the Tote, MCG Hotel and the Sarah Sands. All have good sound and most importantly, homely atmospheres.

Before I go, let me have my bitch session. Gary Rorie, where are you? I sent you a tape ages ago and I've heard nothing. Simple Machines Records, where are you? You still owe me 2 records and 2 long sleeve tops (if you're having trouble finding what we specified, normal ones will do).

I'm always looking for tapetraders (your list gets mine) and zine people to trade and distribute zines with, so write! Clinton Green, PO Box 263, Melton 3337, Vic, Australia.

Contacts: NURSERY CRIMES, PO Box 138, Prahran 3181; Au Go Go, GPO Box 542d, Melbourne 3001; POPPIN' MOMMAS, (152) 78 8887; Shock, PO Box 434, Richmond 3121; NO COMPLY, PO Box 1010, Glen Waverly 3150; Six Pack, PO Box 248, St. Albans 3021; Slaughter Zine, 34 Cowslip St, Violet Town 3669; FORCEFED, c/o Adam Simpson, Lot 2 Leakes Rd, Rockbank 3337.

Syracuse- Hello, this is Dave UP here in Syracuse, this being my second attempt at a scene report, for the Syracuse area. For some reason MRR felt in their almighty wisdom not to run the first scene report I sent them. Go figure!

Anyway, lots of fun, interesting and darn-right enlightening things happen in Syracuse (it's not just known for its football and basketball team either). There is always something to do in Syracuse, let's see, ah... there are 3 awesome record stores you can visit, who have very good selections in hardcore, punk, and alternative music. One is called Knuckleheads, it is very new and they are really friendly, and they like to deal with D.I.Y labels, zines and bands. They are located in N. Syracuse on Route 11 north, off Taft Road. Next is Desert Shore Records, they are located on the Campus (Syracuse University) on Marshall Street. They have a very extensive selection of everything (eg. punk, hardcore, zines, 7", collectables etc..) And finally is Spectrum Records, also on the campus, located in the Schine Center. They have yet another good selection of mostly punk stuff (Sub Pop) records, I've only been there once before; its pretty cool.

Next let's talk about local bands. I'll start out with my personal favorites, DEAD IMAGE. They just released their 7" on New Direction Records. It is called Forward and has 5 great songs. They are a mix of hardcore (a little on the SE side) and they have a melodic, "emo" touch to them. They also have a demo out, and appear on my compilation 7" (I'll tell you about it later). Next up is JUVENOCRACY. They are from Ithaca, NY. I've seen them twice, and they are great; very intense straight edge style of music. They will appear on the Smorgasbord compilation LP, and will have 7" out on Conviction Records. Moving on, we have GREY HOUR, a new band from Oswego. They just played their first Syracuse show last month. Let me tell you, they are intense, really exciting, they might be doing a 7" on New Direction Records later on. Finally, there is a new band starting with yours truly on drums. We are called NO RESPONSE, we hope to start playing live later in the summer and do a 7" in late summer.

Let's move on to zines, shall we? We'll start with Conviction Zine. The first issue is sold out, boy did you miss a great zine, it had Edgewise, Judge and Vegan Reich. The production on it was incredible, I have no idea when the second issue will come out. Next zine is my favorite, it is awesome! It's called UPstate Zine, it's my zine ha ha ha. I'm working on the third issue now, I hope it will be out by the time this is printed. It will be rather large with: POE, DEAD IMAGE, GREY HOUR, INSTED, ENRAGE, INITIAL CAUSE and more . Next up is Smash the Scene. I have no idea about the second issue, but I do have the first issue, it's like a handbook to the local scene and has some interviews and reviews; it's interesting. The nice thing about doing a zine (or being in a band or label for that matter) the locals support you very much; they don't treat you like just 'cause you're local doesn't mean your zine can't be any good.

Moving right along we will go to local record labels, and for the size of the area we have quite a few. Let's talk New Direction Records. He's a real cool person and is very honest (won't rip you off) type person. His first release is a 7" by DEAD IMAGE. It has 5 songs, very well done (I got a test press). First pressing of 500 will be out easily by the time this is printed and it is $3.50 post paid. Moving on to Conviction Records, a label that hails from Ithaca New York. The first release by a new bombshell band out of Arizona explodes on this vinyl. It is worth the $3.50, also you can buy a Conviction hat for $12.00 ppd, they're real nice (I have one!). Next up is a possible label that I've been hearing talk about. Chuck Miller (of Temperance fame) is moving up here to join forces with the local scenester D.J.. The first release I think will

Scene reports

be a LP compilation featuring new "vegan" bands, keep an eye out!

Moving right along we go to UPstate Records. My label. My first release was a compilation tape called, Beware of The Sign. It has 8 great hardcore bands, and you can pick it up for a mere $3.00ppd. The next release is a compilation 7" entitled: No Exit, No Return, it has PROCESS OF ELIMINATION, DEAD IMAGE, REFUSE TO FALL, and ENCOUNTER. It is limited to 200, all on clear vinyl, there will be a second press on purple vinyl, it is $3.50 ppd (limit 5 per order). My next release will be the new POE 7", then an OUTRAGE 7", so keep an eye for that too!

Let's talk about clubs. There are a few of them, but due to cutbacks in New York State spending, the best one is more than likely closed, at least for the summer. It is called the Underground, on Syracuse Campus and featured some of the best shows I've ever seen. It was really cool too! Now the majority of the shows are held at a club called the Lost Horizon, it is a bar/club. All the shows are matinees, so there are bouncers, They do have free water, but sodas are 75¢, but everyone goes to the gas station next door. The door price is low, the stage is high, the lighting can be annoying (it's like rock star lighting) but shows there are fun, always a good turnout. Then there is the Goldstien Auditorium; there was only one show there, it was Fugazi and Quicksand, and like 800 people.

So Syracuse might have a lot of jocks, come up and find out how cool our scene is. The people are nice, the city is no slum, most importantly the punk community is very strong and is large (albeit, most of the kids in the scene are straight edge). But to older people who come to visit, don't let that discourage you, no one is out to force anything down on you. Well I'm done sounding like a travel agent and end it here.

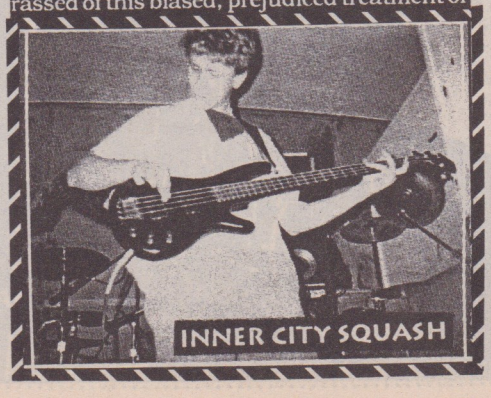
Addresses: Dead Image: 54 W. 8th St/ Oswego, NY 13126; JUVENOCRACY/ 526 Spencer St/ Ithaca, NY 14850; GREY HOUR/ Ask DEAD IMAGE (sorry); NO RESPONSE/ 56 Irving St/ New Hartford, NY 13413; New Direction Records/ 101 Rebecca St/ N.Syracuse, NY 13212; Conviction Records and Zine/ 131 E. Spencer St #1/ Ithaca, NY 1480; UPstate Zine and Records/ 283 Betsinger Rd/ Sherrill, NY 13461-1208; Smash The Scene/ 605 Tomplins St/ Syracuse, NY 13204-1839; D.J./ 711 Maryland St/ Syracuse, NY 13210; Desert Shore Records/ 171 Marshall St/ Syracuse, NY 13210; Knuckleheads/ 506 South Main St./ N. Syracuse, Ny 13212; Spectrum Records/ 303 University Pl/ Syracuse, NY 13210

WISCONSIN

Hello from the unfortunate city of violence and gangs, Green Bay, Wisconsin.

Recently, two known gangs formed. One led by the singer of TWISTED CUNT is rumored to be involved in drug trafficking and vinyl embezzling. A fight erupted outside of Red Rocket Lanes between Rich, the singer of TWISTED CUNT (infamous leader of one local gang, Satan's Outcasts) and the saxophonist of THE MILLON COX. The saxophonist now claims he's going to start a rival gang. The two hold a long grudge over the advancement of hardcore. Rich feels hardcore should recognize its roots while the saxophonist feels hardcore should progress. Our scene stands divided over this controversy.

Although we've had numerous shows, quantity is not necessarily quality. My band GULF WAR played two weeks ago. I'm a Viet Nam veteran with a fake arm. During our set, my arm fell off and kids began to lob it around the pit. I was ashamed and embarrassed of this biased, prejudiced treatment of a veteran. Regardless of political beliefs - I am human.



TWISTED CUNT

TWISTED CUNT took the stage while I managed to retrieve my arm. TWISTED CUNT is a great band dealing with political and social issues such as the gulf war and anarcho-capitalism. Their 7" EP Encephalitis is due next month. $2.00 plus postage to address at end of report.

TEMPLE OF CAVEMAN, a popular local band, contributes gothic insight and profound statements about death. A spin-off of TEMPLE OF SPACEMAN is WANDERING EYE - a spoken word by the bassist of TEMPLE OF CAVEMAN. WANDERING EYE speak about the upcoming presidental candidates and the effects of encephalitis on eye muscles.

INNER CITY SQUASH, a vegan reich band, kicked out Chucky (their bassist) because he insisted upon reciting from Child's Play during the climax of every song. At their last show, Steve Carrot dressed as a big tomato to make a statement for vegan rights. Ragman's editor (an avid member of Satan's Outcasts) became enraged. He felt Steve was making fun of him. Yet another fight broke out. Gang violence must be eliminated in our scene.

The politically conscious Green Bay band ACNEMASK did a meaningful end of the war show with TEMPLE OF SPACEMAN and THE MILLION COX. The show reached a crescendo when ACNEMASK persuaded the entire crowd into screaming "E", meaning the end of war, the end of capitalism.
Let's put an end to gangs and violence, Green Bay. Let's unite.

Signing off - John Kerra Pircus / 2672 N. Easy St. / Green Bay, WI 54302. P.S. All bands mentioned above may be contacted through myself. Thanks.

CHICAGO, IL.

Scott from Shakefork records here. I got sick of not seeing a scene report for these

Scene reports

SLUDGEWORTH

SCREECHING WEASEL

parts so I decided what the hey, I'll do one myself. As you may already know, Ray Kolenko has decided not to do Shakefork anymore, so I'm handling it on my own now. There's no hard feelings or anything, it's just that he got tired of putting money into it, plus he's leaving for China. Well the first release that I'm doing by myself is Shakefork 6, the Decline Of The Western Suburbs comp. 7" with TARGET, TIME OUT, WEEDEATER, APOCALYPSE HOBOKEN & SLAPHAPPY. The No Punks In The Pit 7" comp. with BILLINGSGATE, IVY LEAGUE, DICKEY MO & MANNEQUIN HAND is out of print, but I think I'm gonna repress it with new covers. The WEEDEATER, Get The Job Done 7" is also out of print, but will also probably be repressed. The next Shakefork release will be from GAUGE. Gauge reformed when Tarqet & Ivy League broke up. They play melodic D.C.-ish emo core and their Blank 7" will be out by August 1st at the latest (I swear!!). The're also going on tour from August 6-18 in such states as Wisconsin, Kentucky, Michigan, Pennsylvania and Maryland. If you can help out with a place to stay etc., call Neil at (708)894-7623. Oh, by the way, their demo is still available. It's $3 ppd., and it's fucking great! Send orders to Neil/ 1540 California St/ Elk Grove Village, Il 60007-2806.

In other news, SCREECHING WEASEL is on tour. While in Berkley, they'll be recording for an LP on Lookout and a 7" on Allied. Another band that's going on tour (I think) is 8-BARK. They have a new 7" out on Underdog and they also got shirts and other shit. Write to Underdog Records/ PO Box 14182/ Chicago, Il. 60614. The new 7" blows away their first one, plus it has their new girl singer Keli on it, even though rumor has it that she recently quit the band, but I don't know for sure. Another Underdog band is IMF. Their 7" came out a while ago and wasn't really to my taste. If you like most of the other Underdog stuff, then you might like this one. The newest Underdog release will be from a great band called ESKIMO NATION. They have guys from an old DC band called Two Faced Judy. I think they're also going on tour, then breaking up! Their singer Rob is also putting out a 12" comp. with bands like TRENCH MOUTH, DICKEY MO, WEEDEATER, SLUDGEWORTH and more. I heard that DICKEY MO is breaking up 'cause they're all going to college. Check out their song on the No Punk In The Pit available for $3 from Shakefork. SLAPHAPPY just put out a demo. It's got 4 or 5 songs on it and sounds pretty good. Send $3 to Slaphappy/ 606 S. Ardmore/ Village Park, Il 60181. TIME OUT also put out a demo, but I don't know if they got any left. They recently got rid of one of their guitarists and replaced him with Todd Q. Chicago rock stars, PEGBOY, released a new 7" a while back. They're an okay band I guess (they sound like Raygun), but I heard that they have something like a $500 guarantee! BILLINGSGATE's LP, No Apologies, just came out on Nemesis Records on CD/LP/cass. They're going on tour for 5 weeks and will play their first show ever on Aug. 18th at Sir Donalds with Gauge. They're breaking up 'cause they're all going to college. MANNEQUIN HAND has a new drummer, and have changed their name to SON OF MAN and won't be playing any of the old songs. The new stuff kind of sounds like Black Sabbath.

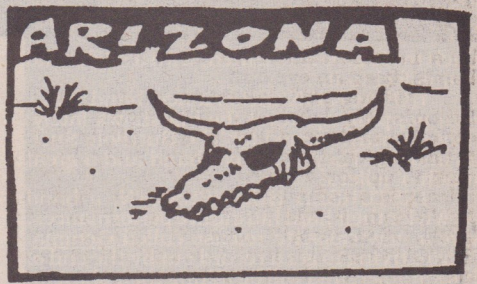
Club wise, McGregors in Elmhurst does the most shows around here. I think they're pretty booked up for the summer, but you can call Matt at (708) 941-7654. I book shows at Sir Donalds, but I only do shows about once a month, but write to Shake-fork for possible bookings. The other place is Wrigley Side in Chicago and some place in Dekalb. Joe books in Dekalb and his # is (815)758-6554. Tony Victory or Brian O. book at the Wrigley Side. I think Brian's is (708) 369-6896.

BILLINGSGATE

WEEDEATER

Speaking of Tony, besides doing his label and "scraping by each month", he's also reformed EVEN SCORE. I heard them practice once! It sounded really good, especially since they added a second guitar.

Well, that's about it for now. My address is: Shakefork Records/PO Box 9711/ Downers Grove, IL 60515.



Things are certainly looking up here in Phoenix, folks! Our normally dull scene seems to be picking up, due to the addition of a new venue called The Subcultural Arts Center. It's a place that was used last year to hold mostly local shows, but was dominated by a bunch of skins and straight-edgers, thus giving it a bad rep. It was closed down earlier this year, but was reopened a few weeks ago under new management, a 16 channel PA, some really kick ass bands, and a great supportive scene (by Phoenix standards). It's no Gilman, but it can hold a good sized crowd and gets the job done. Some of the upcoming touring acts to play there are Chemical People, UK Subs, Scherzo, and Citizen's Arrest, just to name a few. If your band is touring, or plans on coming to Phoenix, call (602) 468-1086 for booking.

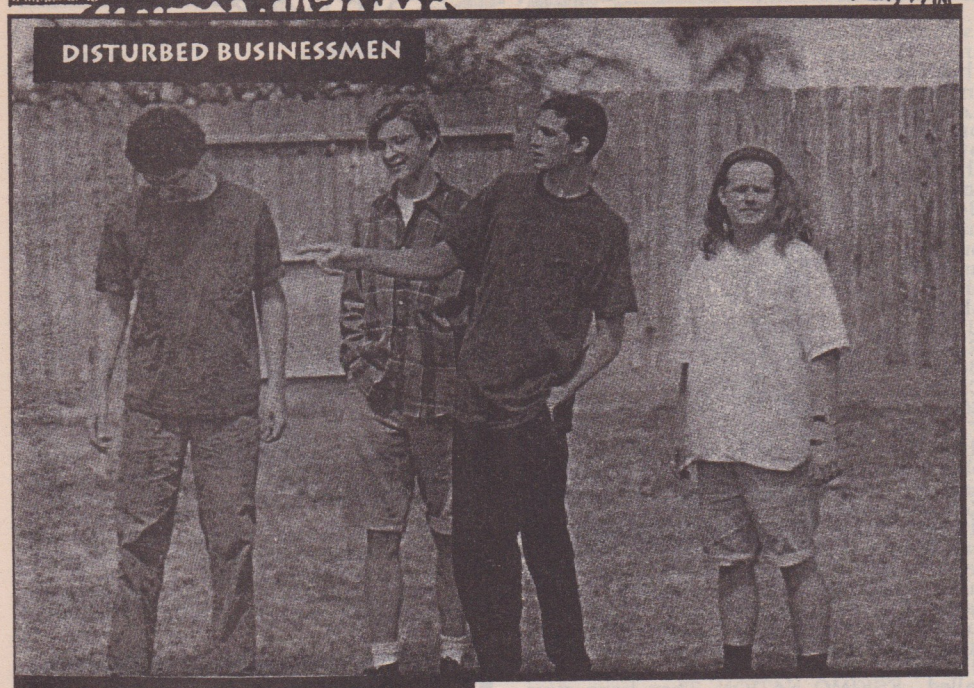
As for our local bands, the Arizona sound is maturing into some really great stuff. For the past couple of years, we've been pelted with monotonous straight edge music, but that fad seems to have passed. The two head honcho SE bands were COUNTERPUNCH and STAND TO REASON, but both bands have changed for the better, and appear to be moving away from the SE thing.

STAND TO REASON have broken up, but have left behind a 7" entitled It Tears. They've formed a new band called BLOWFISH, with Gabe on guitar and LaCross on bass. They're a great poppy sounding band, resembling a cross between Husker Du and All. I highly recommend checking these guys out.

Sad news for G-WHIZ fans. The band broke up because Angel is moving to San Diego, but have gone into the studio for some final recordings. Their full length LP should be out sometime late this summer, so be on the lookout for that.

COUNTERPUNCH have released a new cassette single containing two great new songs with their new singer. Their sound has come a long way since their earlier stuff, and is

Scene reports



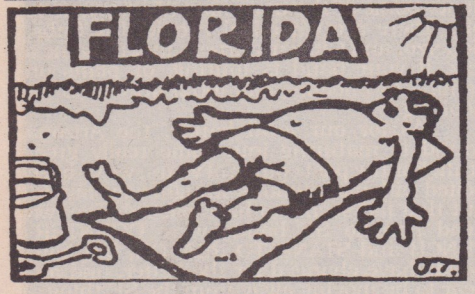
much more groove oriented, with a slight Bad Brains feel to it.

HORACE PINKER is a new band that's been popping up at all the big shows lately. They recently opened for The Butthole Surfers and All. They're a great band and a great bunch o' fellers.

DISTURBED BUSINESSMEN, a band known for their hard hitting live performances, have a new cassette release called Gemma. They're trying to get a record out by the end of this summer, and will be taking their show on the road in the very near future . Keep an eye out for them!

THE CUSTOMERS, a power trio that sounds like a cross between Big Black and the Ramones, put on an excellent show at the S.A.C. a while back. Look forward to seeing more of them at upcoming shows.

Three bands I haven't heard from in awhile are CONSPIRACY OF EQUALS, HOPEFUL MONSTERS, and WRONG WHOLE. Hey fellas... play some shows!
Norwood/ 4725 W Topeka Dr/ Glendale, AZ 85308



As long as you don't get your carpet cleaned, Gainesville is still a safe place to hear live music.

Lots of bands have formed and deformed in recent months. Some of the newer ones are GRINCH, GUNK, and SHITKICKER. GRINCH includes members from the defunct band Corrupture. Their thrash metal sound are a welcome addition to Gainesville's band emporium. GUNK's pop metal features singer Erica, who displays a natural talent for hula dancing, sometimes bass player/Satan worshipper, Pat, formerly of Hallucifix, and the boyfriend-girlfriend team of guitarist Christian and drummer Margaret. The Mutley Chix broke up and half of them joined EddieRay and Rob H. to form SHITKICKER. SHITKICKER are a country punk outfit that rocks with a proud to be Southern appeal minus Freebird. The CARPET FARMERS haven't played out this summer since some of them are in Alaska. The TONE UNKNOWN, NAOMI'S HAIR, and N DOLPHIN did a benefit for Peta at Club Demo that seemed to have been a success. Bands touring this summer include RUN IDENTIFIED and FOIL.

The new No Idea is finally out. It comes complete with a STABILIZER single. Send $3.00 to No Idea c/o Var Thelin/ PO Box 14636/ Gainesville, FL 32604-4636. Stabilizer's Russ and Vic (Doldrum's Fame) started a band called DREDGE with Tom Nordlie on vocals and rhythm guitar. Their existence is up in the air right now, but they had that Bad Brains meets AC DC sound down pat.

Gainesville's own Bullethead Records which is being distributed through Dutch East India has released their first single from a band called STRONGBOX. Look out for records by Schlong and Number 2 next. Strongbox's guitar player, Quinn, has been added to Foil's lineup. WANKSISTER are still together and have a heavier sonance since Scott started drumming for them.

The Hardback Cafe is still the best place to play. Call them at (904) 372-6248.
Sharon Israel

July 9th, ride BART home, chicken taquitos and jim bean fer dinner and out pops a scene report: Steve Mar and David Smith are selling nifty "I Hate Ben Weasel" T-shirts for a mere $6 ppd (and Ben doesn't get a single dime out of it). All profits go towards the purchase of a new Ruger P-89 for Steve. Also coming from them is a new CAPTAIN 9's 7", for info and shirts and to offer fly fishing tips contact; Steve/ PO Box 161944/ Sacramento, CA 95816. Also outta Sacto but continually getting no respect are the kitchy dorky melodius LIZARDS, the dorky offbeat jangly pop punk with horns mongers POUNDED CLOWN, the yee haw knee slappin' country punk with sax of the HORNY MORMONS and yet unheard (by me, anyway) SEA PIGS. Call them! PIGS and MORMONS at (916) 443-8532. CLOWNS and LIZARDS at (916) 442-2507.

I can't believe the trouble these "local" bands have getting gigs at Gilman! Yes, it's true. Watch for them at warehouse parties soon. Benicia has bands! Well, at least three, and Paul (ex-Crampshit) is in all of them. They are FUZZTONE, DELIGHTFUL LITTLE NOTHINGS and IBID INTREPIDS. Watch for them to break up and/or never make it across the bridge soon. Bill (daddy) Collins and Matt McCall resussitated the previously comatosed MDC and the latest recording sounds hard, punk and killer. No country, funky fuckin' shit. This probably (hopefully?) final LP will blast out not fade off (what?). Dave is now a licensed truck driver, really.

GREEN DAY is now touring with Tre from the LOOKOUTS on drums, they saved us from bad acoustic 70's covers outside Gilman by taking Jean as a roadie, and Lucky too. JUKE still exists and wants to play, their sensory experience is still available (cassette) call Nick at (415) 527-6865. Bobo Records put out a 7" comp with FILTH, GOODGRIEF, ALLYOUCANEAT, with Glee Club & Up To Here from NY. Next up is a split 7" with BLATZ and some other band. MONSULA is on tour and got an LP out, FILTH is on tour and got a split LP out, SCHLONG and NUISANCE are touring togheter with male airhead and Kirbdog Magnate, Dan Kirby as roadie and disorganizer. The man even got my phone number wrong for booking in his ads, geez.

BLISTER and GRINCH are both being courted by Rough Trade Germany for debut LP's. This company being entirely separate from the US version which went under owing everyone money and that means the FUEL record is history, for now anyway. INSAINTS are a new old stype punk band kinda like the Avengers or Legal Weapon. SPITBOY are vinyl debuting on four different comps, touring the southwest, planning a 7" on Allied and Adrienne is very glad that Lenny is back from tour. Her Too Far zine #10 is out. Write PO Box 40185/ Berkeley, CA 94704-4185. Cometbus #26 is out, and Aaron's new band, PINHEAD GUNPOWDER has a 7" coming from ad mixers No Reality Records from SoCal and will appear on local comps.

JAWBREAKER is here, and hope to be playing by August. A lot of their old unreleased songs are coming out all over. CRINGER are home and are gonna tour the west coast in September with England's Thatcher On Acid.

Scene reports

FILTH

SCHLONG

SINISTER SISTERS OF SATAN
(breaking up)

Kamala's finger is still not better (it broke in Europe), they have an LP out now in Europe and Kamala has a T-shirt mailorder going. The next Lintflint zine will include the PAXSTON QUIGGLY demo, and the band will be touring the southwest as well. Write them c/o Phil/ 947 61st St #20, Oakland, CA 94608. SPECIAL FORCES are still kickin' with a different line up every show. They just went on a couple week tour and have a 7" coming on Shredder Records. Also coming on Shredder are a new Parasites 7" and a comp 7" with KRUPTED PEASANT FARMERS, Ice Fan and Dryot. 23 MORE MINUTES are touring again at the end of August, have a split LP with New Mexico's Logical Nonsense, and a split 7" with Glee Club on the way, plus other vinyl comps.

Where the fuck do all the drunk jock punks come from? At the most recent punk picnic thing, they fought each other while GREEN DAY played and the dogs fucked, but hey, "the 3rd keg ran out, dude!" GENERATOR are playing parties and are NOT on Epitaph. Matt is recovering after trying to headbutt the P.A. and losing. They don't sound ska and even the king of the cynical jaded washed up mother fucker Jeff Bale likes them. 3 FINGERS SPREAD play an interesting acoustic punk thing, doing covers of bad Religion, OPERATION IVY and even SHLONG. They've been playing many unlikely places, cool. The PLAID RETINA tour went pretty well, the new material alienates progressively more people, which is a punk thing, right? If you're one of those people that complains about all bands sounding the same, you should check them out. NEUROSIS done got themselves a keyboard player. At live shows it's been hard to tell if it works or not, but I'm sure it will on vinyl. Their CD is finally out, with the "World As Law " LP and newly recorded reworkings of the old songs that they still play. Dave will cut his hair next, that's my guess. HEDGEHOG are sadly moving back to LA and are being looked at by Cargo Records. If you like stuff with real musicians, time changes and non wimp vocals, check them out. ENGAGE, got a 7" out on Kirbdog and it doesn't sound that good, what happened? They'll be releasing better versions of their songs soon, so pay attention. They're also on tour right now and I believe their T-shirt is the first ever to come with a lyric sheet.

ECONOCHRIST

LACK OF YOUTH will make its vinyl debut soon so you'd better pay attention. YELLOW NUMER FIVE is one of the latest bands to emerge from the Oakland warehouse, it contains members of SAWHORSE, 23 MORE MINUTES and that's kinda what they sound like too. SAWHORSE did a bunch of recording but haven't played in awhile. "Fuck" Kent McClard might put out a 7" by them. Many Bay Area bands are going to appear on a comp LP he's putting out as well. The MELVINS are releasing a 10" with 3 songs on one side and one 13 minute monster on the other. The graphics blaze new trails as usual.

Rumors of S.F. supergroup DUH breaking up are premature. They've got an album coming out and they've got that "West Bay" sound. SAMIAM's new LP is out and they're still crankin' out some catchy tunes. They've already recorded another 12" EP that's gonna come out in France! Their tour of Europe went amazingly well. HEMI have they're 3rd 7" out already. Fuckin' old style punk in a bike wreck with AC/DC. ASBSETOS DEATH are now SLEEP and are recording an LP which will be a split release on Very Small and Tupelo. Tupelo also just released two Velvet Underground covers 7"s one with Nirvana and The MELVINS, the other with STEELPOLE BATHTUB.

ECONOCHRIST are in England as I write this and things are going good, despite the rumors that filtered over. Fortunately Ben

15

Scene reports

is a permanent designated driver. Their new 7" is out on Verminform in NY and they'll be on 3 upcoming vinyl comp things. There seems to be a lot of cool shit going on in the SF bar scene but I never hear about it til it's too late. It'll be someone elses job to report it.

Epicenter is in danger of closing due to the same reasons Gilman almost closed the first time (and may do again)—too few people doing too much work. Volunteer down there if you can, it's also one of the only all ages place for shows these days in S.F.

Allied Records just released an Antischism LP, is working on a Phleg Camp double 7" and a triple 7" box set with some local bands and others on it. Cool shirts too.

Slap A Ham has a CAPITALIST CASUALTIES 7' on the way and these guys have been around forever. I can imagine how tight they must be by now. From the same era are INSANITY PUPPETS who get 4 million bonus points for releasing their own 7" on Kill A Tree Hugger Records. The DREAD get those 4 million bonus points as well for self releasing their 7'.

Lookout has FIFTEEN, SCHERZO, NUISANCE, GREEN DAY, Screeching Weasel and MR. T EXPERIENCE LP/CA/CD's on the way. I estimate it would cost $10,000 to put out each one. You ad it up. Oh yeah, and a double album comp. Just look in my advert to see what Very Small is up to. I still don't want

your demo and remember, a "smart punk" is neither.

Oops I forgot department: ECONOCHRIST has a split 7" with The Detonators coming out on a new label in Santa Rosa. On it they do the definitive Devo cover. SCARECROW is a band from S.F. I've yet to see but want to. Broken Rekids is the latest local label to emerge, releasing stuff by ASSASSINS OF GOD, BLISTER, SABOT and others. Find their ad. Support Shred Of Dignity too. Gotta go,
David Hayes

PICS: MURRAY BOWLES

Igby here once again. It's been over a year since I sent one of these in. A lot has happened in that time so I will do my best to bring you up to date. As far as clubs go, there was no place to play for a great while and the whole scene seemed like it had been laid to rest. It has since picked up, with gigs at least every other weekend. Most shows nowadays toggle in between Spanky's Cafe in Riverside and Toe Jam in Long Beach. Ironically, Toe Jam is located rather closely to the building that once housed Fender's International Grand Ballroom. The "Fender's" part of the sign has been removed.

Really silly people, such as myself, have been known to travel several hours to places such as Santa Barbara and San Diego to go to a show. Touring bands sometimes choose to skip the Los Angeles area, probably trying to avoid the terrible traffic, the extremely high door prices, the violent hardcore scene, or the lack of places to play. All of those reasons have some validity to them but Southern California is a big place. Like I said, there are shows 3 hours north and 3 hours south of here. Most hardcore or straight-edge shows that I go to are a lot of fun. Door prices have been reasonable, gig bills have been musically varied, there isn't 1/10th the number of fights as there used to be, and the crowds are ethnically mixed. There have also been more and more females getting involved in the scene, which is great. So, as you can see, the Southern California scene is far from dead.

CONNECT FOUR is a new band that produce the most furious and angry hardcore to come out of this area in a great while. They will be playing a show on July 7th with Born Against, DOWNCAST, INFEST, NO COMMENT, and Rorschach at Spanky's Cafe. These guys will no doubt develop a good sized following. A CONNECT FOUR 7" is in the planning stages and it should be out in late 1991 or early 1992 on After Image Records. Until then, you can pick up their 8 song, Anger demo for $3 ppd. (USA) or $4 ppd. (elsewhere) to CONNECT FOUR/ 927 21st St. #4/ Santa Monica, CA 90403.

411 is embarking on a mini-tour of the USA on July 25th. It is scheduled to last just under one month. Their debut 7" on Headhunter Records, Say It, has been selling quite well and has received some really good reviews. 411 has just finished recording a 10 song 12" to be known as This Isn't Me. It will be out in the middle of August on Workshed Records. I haven't seen them since the May 3rd Spanky's Cafe show where they played with HEADFIRST, MISSION IMPOSSIBLE, ONE STEP AHEAD, and WORLD TRUST. You can write to 411 at 19744 Beach Bl. #413/ Huntington Beach, CA 92648.

FREEBASS is going to be recording soon for their debut 7". They are not sure what label it's going to be on but it will be out in the near future. I've only seen them once and that was on March 22nd with FACE TO FACE, 411, Jawbox, and OLIVELAWN at Spanky's Cafe and they are one intense and powerful unit. FREEBASS consist of a drum machine and two bassists playing at maximum distortion. They are very aggressive and harsh sounding with definite evil overtones. FREEBASS will be playing again on June 30th at Toe Jam with CORRUPTED IDEALS, FINAL CONFLICT, and GLYCINE MAX.

GRANDMA'S 3RD BATTALION is a young act that play heavy, moshable hardcore comparable to the likes of EXCEL and Gorilla Biscuits. I saw them on May 11th at Dust Bowl in Boyle Heights with CONNECT FOUR, DOWNCAST, HAVE NO PART, INTERLOCKED, and NO APATHY. GRANDMA'S 3RD BATTALION's set sounded great and their singer is really good. They have a 4 song demo available for $4 ppd. (USA) or $5 ppd. (elsewhere) to GRANDMA'S 3RD BATTALION/ PO Box 6815/ Malibu, CA 90265.

HATER'S ALLEY is going to be playing their first show which will be on June 28th at Dust Bowl with DOWNCAST, END OF THE LINE, Engaged, INTERLOCKED, and STRUGGLE. They have plenty of material and are planning to do a demo within the next few months. HATER'S ALLEY has a real quick and punchy sound to them which some might say is a HARD STANCE influence and they also possess a slight metal edge. It's going to be nice to have another group around that isn't afraid to admit their conviction to the straight-edge. You can write to HATER'S ALLEY at 16626 Yvette Way/ Cerritos, CA 90701.

HAVE NO PART is a new straight-edge outfit that have a sound reminiscent of Turning Point and Gorilla Biscuits. When I saw them on May 11th at Dust Bowl they played a good set and were really alive and energetic. HAVE NO PART has a lot of spirit and hopefully they'll be around a long time. They have a 5 song demo available for $3 ppd. (USA) or $4 ppd. (elsewhere) to HAVE NO PART/ 1409 Southridge Dr./ Brea, CA 92621.

HEADFIRST's Enemy LP on Workshed Records has been out for a while now and is one of the most awesome records to surface lately. They did a gig at Toe Jam on June 1st with GAME FACE, INSIDE OUT, MISSION IMPOSSIBLE, and ONE STEP AHEAD. Interestingly, they opened the show. I was not ready for them to be the first band, but the crowd was definitely enjoying itself. HEADFIRST are supposed to be traveling out to Europe to do a small tour sometime soon. Sadly, I've heard a few rumors hinting at the breakup of this band. Hopefully, it won't happen. But if it does, they will be missed. You can write to HEADFIRST at PO Box 1564/ Tustin, CA 92681.

INFEST just put out their new 7" on Draw Blank Records. It has 10 new songs, all of which are bone crushers. Draw Blank Records will also be repressing their hard-to-find "Slave" 12" and putting out yet another 7" by them. INFEST will also be donating one unreleased song for the What's Wrong With This Picture 7" compilation on Deep Six Records along with APOCALYPSE, MINDROT, and VISUAL DISCRIMINATION. You can write to INFEST at 27118 Vista Encantada Dr./ Valencia, CA 91355.

INSIDE OUT's 7", No Spiritual Surrender, was finally released on Revelation Records and it was definitely worth the wait. Although they have gone through several member changes, INSIDE OUT still seem to possess their original drive and power. When I saw them on June 1st at Toe Jam they had Mike Rosas from HEADFIRST sitting in on guitar. I also heard that long time bassist Mark Hayworth has left the band for good. Hopefully, they'll be able to pull through all of these

setbacks and keep INSIDE OUT alive.

INSTED was on a tour of the United States from about the second week of April to the second week of May playing more than a dozen states. And, if you haven't heard, they were signed to Epitaph Records releasing "What We Believe". This new INSTED LP had 12 songs and was the long awaited follow up to their classic, debut 12" Bonds Of Friendship on the now defunct Wishingwell Records. They play with the same vigor now as they did 5 years ago. INSTED will be playing locally again on July 13th at Spanky's Cafe with A CHORUS OF DISAPPROVAL, BLACK SPOT, and TRI6GER MAN.

MISSION IMPOSSIBLE has been on a number of bills lately. Considering they are a fairly new group, they have gotten off to a rather good start. MISSION IMPOSSIBLE play hardcore laced with metal riffs and quick, rhythmic drum beats. They had released a demo a while back and then put out yet another demo a few weeks ago. A MISSION IMPOSSIBLE 7" is planned for release on Workshed Records. It is going to have 3 songs and should be out in the new future.

ONE STEP AHEAD has been doing well since the release of their debut 12" Breaking The Silence on Nemesis Records. They have played several shows in the past few months and will be playing again on July 15th at Toe Jam with Billingsgate, MISSION IMPOSSIBLE, ONE EYE OPEN, Say No More, and STAND AS ONE. ONE STEP AHEAD has also just finished recording material for a 2 song 7" to be entitled Remission. A CD will follow combining this new 7", their 12", and a bonus track. Both will be released on Nemesis Records. You can write to ONE STEP AHEAD at 7125 Watcher St./ Commerce, CA 90040.

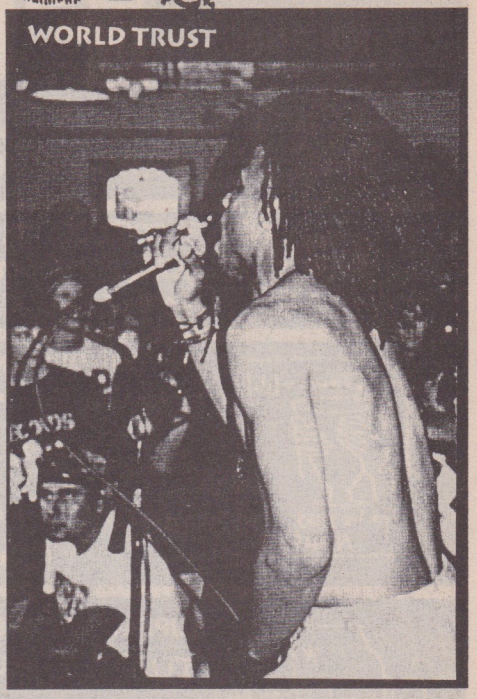
POINT BLANK's second 7" on Nemesis Records, We Won't Be Silenced, was just put out. It has 4 new songs, all of which rock hard. POINT BLANK seem to be getting more metal as time marches on and they are definitely becoming tighter in their playing. They are, by far, one of my favorite acts to see live, combining their hard edged music with a very unique sense of humor that is all their own. POINT BLANK will be doing a gig at Toe Jam on June 29th with FRIJA, ONE EYE OPEN, and SCHLEPROCK.

SENSEFIELD has been playing many clubs recently but the only time that I caught their act was at Toe Jam on March 23rd with GAME FACE, ONE STEP AHEAD, POINT BLANK, and WORLD TRUST. Their stuff sounds a lot like the slower REASON TO BELIEVE material. And it just so happens that the majority of SENSEFIELD is made up of people from REASON TO BELIEVE including vocalist Jon Bunch. I haven't heard of anything to be released by these guys but I'm sure something will be. You can write to SENSEFIELD at 1672 Oakhorne Dr./ Harbor City, CA 90710.

TRIGGER MAN is back after a short absence that was caused by the departure of their original vocalist Jon Ma'ae. They have resurfaced with a new front man and will no doubt be back in full force within no time at all. TRIGGER MAN's demo is really good and if you see it on a trade list I recommend that you acquire it. I would assume on the way and it is definitely in order, for TRIGGER MAN is an exceptional act.

WORDSMITH is a young band that was built from members of LIFE ALERT. They have yet to play out but are practicing frequently and hope to be doing shows really soon. A demo is also in the planning stages with hopes of vinyl to follow. WORDSMITH combine some aspects of what's now known as the "DC style" with a bit of a roughness to make a sort of emo-laced hardcore. You can write to WORDSMITH at 3436 Julian Ave./ Long Beach, CA 90808.

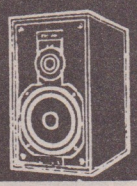
WORLD TRUST has been described as James Brown meets Bad Brains and rumor has it that vocalist Katon De Pena is actually Lenny Kravitz leading a secret life, so you can imagine what they sound like. As for releases, there is a cassette available that has their May 6th KXLU appearance on the first side and a live recording of their set from Toe Jam on May 18th on the other. A video from the May 18th show is also for sale. Opening acts on that bill were DOWN BY LAW, DUST, and INSIDE OUT but none of them appear on the video. Newly designed, multi-colored, WORLD TRUST t-shirts have also been made. The cassette is $4 ppd. (USA) or $5 ppd. (elsewhere), t-shirts are $10 ppd. (USA) or $12 ppd. (elsewhere), and the video is $8 ppd. (USA) or $10 ppd. (elsewhere) to WORLD TRUST/ PO Box 1474/ Cypress, CA 90630.



That's all of the information that I have for now. I will try to send in another one of these sometime before the new year. Your friendly, neighborhood, straight-edge, hardcore, vegetarian, Taoist, anti-racist, anti-sexist, anti-homophobe, pro-choice, Homo sapien, part Italian, part Russian, part Czechoslovakian, caucasian, American, 20 year old, male, heterosexual...

Igby/ PO Box 461/ Bellflower, CA 90707

FUCKED



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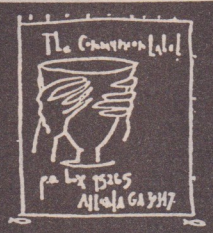

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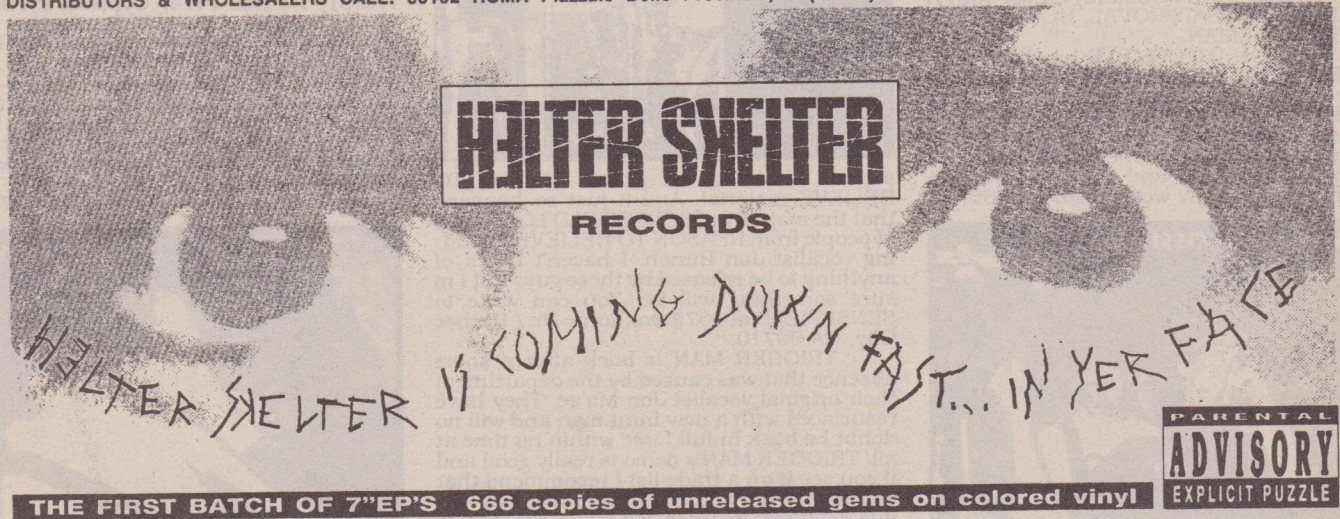

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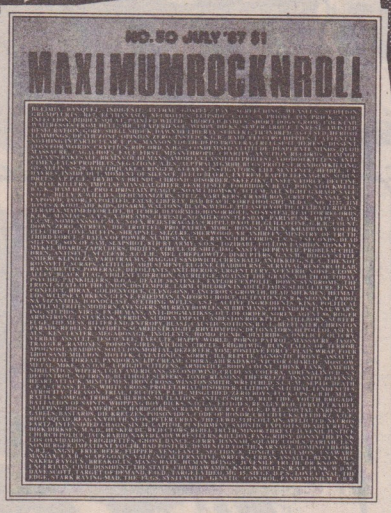

#50 / July '87 - 72 pages
Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpfurts, Screeching Weasel, "Putting on Shows in the UK".

#51 / Aug '87 - 72 pages
Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism".

#52 / Sep '87 - 72 pages
Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Government in America".

#53 / Oct '87 - 72 pages
Henry Rollins, Fire Party, MSI, GNP, SDT, Atomic Gods, Wally of Phantom Records, Sacred Denial, Jeff Bale, Nieuwe Koerand magazine, "DKs / AT/Mordam Trial", "No More Censorship Defense Fund". First Sam Shiffman contribution (still involved).

#54 / Nov '87 - 72 pages
Rubella Ballet, Iowa Beef Experience, So Much Hate, Surrogate Brains, Heretics, Sabotaasi, Phobia, Ear Damage, "England's Screaming: Beginning of UK Punk".

MRR: Do you think anyone will remember you? And how would you like to be remembered?
SCOTT: As a band yes, RF7 has a unique sound, which anyone who liked in the past will continue to like it in the future. I know people right now, who hear RF7 for the first time, even the first albums, they're blown away. They've got to have a copy. So I think both new and old listeners will remember RF7 for a long time, you either love it or hate it. If you love something you don't forget it easily.
WALT: Well if I do anything at all musically, I hope it would be remembered. I really like that and as far as playing behind people's messages, which is basically what I do, lay down a beat for people's messages, Felix always has a very positive message and if not at least a very interesting one. And I'm always happy to play and hope it always be remembered.
NICK: I think it's another notch in the catalog, if you're in the mood for it it's there.

MRR: Will RF7 87 have an impact on underground music?
WALT: You bet!
NICK: Ask me that question in three years.
FELIX: If you put it on your turntable it can't help but leave an impression.

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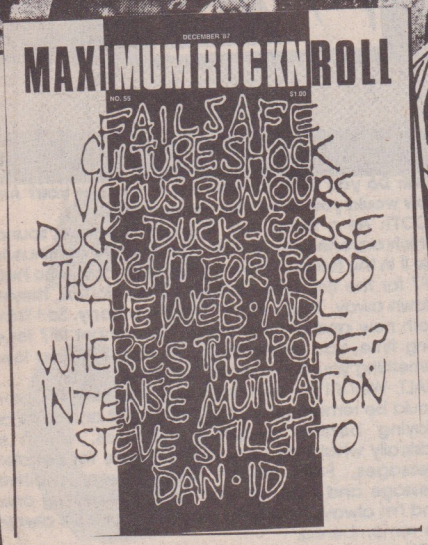
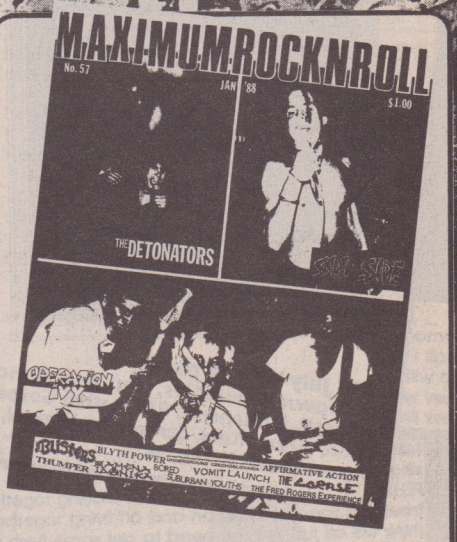
1.3 Million Want to See Pope

AUSTRALIA



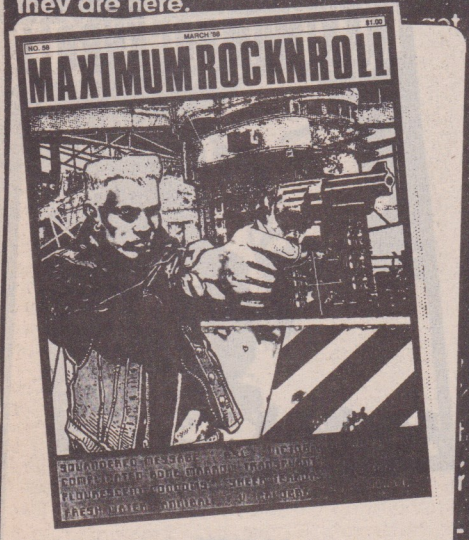
#55 / Dec '87 - 72 pages
Culture Shock, The Web, Intense mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration", "Thinking About Eating: Vegetarianism", "Pacho Mama: Nature and Technology". Jon Von and Alisa Schulman join MRR radio (still involved).

#56 / Jan '88 - 72 pages
Beatnigs, Neurosis, Civilised Society?, Hunger Artist, SANE/Freeze. Martin's famous "Zine editors don't get laid" statement.



#57 / Feb '88 - 72 pages
Operation Ivy, Detonators, Soul Side, Blyth Power, Blisters, Thumper, Affirmative Action, Vomit Launch, "Musical Undergound in Czechoslavakia".

#59 / Apr '88 - 72 pages
Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu and the Hungarian Underground", "Pacifica vs the FCC". Radley Hirsch takes over radio syndication (still involved).



#58 / Mar '88 - 72 pages
Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter obituary, Victor H of Alchemy Records. Ben Weasel's first contribution (still involved).

#60 / May '88 - 72 pages
Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, infamous "Chumbawamba in Northern Ireland" feature. Cammie Toloui joins up (still involved).

the more well known bands on the Greasy Pop label. Sorry to anyone I forgot, it was unintentional.

MRR: What's happening with your band? Here you take off for six months

seems to be unnecessary.

MRR: Maybe social conditions are more extreme here in the States?

F: Even with extremes in behaviour you're cutting out the majority of people who know how to control themselves but like to drink. Look, I admire people [illegible] stand behind their beliefs, but not [illegible] where it blinds you

Australia, so why don't you give us a cross reference of how things are in Aust. versus how they are here.

MRR: Is there [illegible] to expand upon? Something thats near and dear to your heart.

F: Yeah, this so called straight edge unity movement, it seems to me that these guys are saying "sure we want unity but it should be at our values". I mean I drink but it wouldn't surprise me if these guys just brushed me aside because of that, so what I'm trying to say is that they

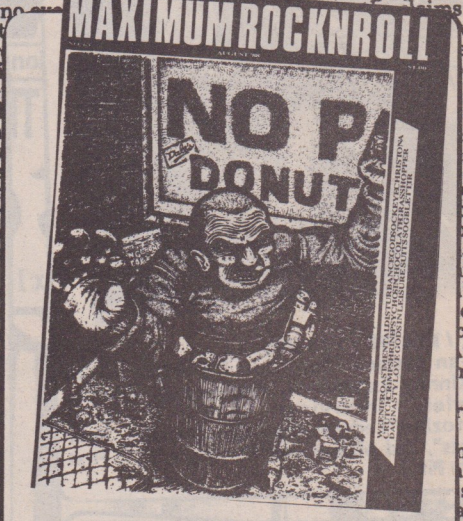
clous Rumours, Fear And Loathing, plus

So Australia/Aust[illegible]

WE AIN'T COME THAT FAR BABY!

#61 / June '88 - 72 pages
Women's issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, The Underground Club, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane", discussion about sexism with Positive Force DC and scenesters including Cynthia Connolly, Sharon Cheslow, Amy Pickering, Guy Picciotti, Alec MacKaye.

#62 / July '88 - 72 pages
No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, GnäGnä, Boo Hiss Pffhit!!, Steve Ignorant on Crass, "Native Land Rights". Devon Morf's first entry (still involved).



#63 / Aug '88 - 72 pages
Crimpshine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain", "Meese Is A Pig". Harry 'Chucky Chaos' Sherrill becomes a shitworker (still involved).

#65 / Oct '88 - 128 pages
New expanded format features include: MRR News, Book and Movie Reviews, expanded Between the Lions, What's the Scoop?, Classifieds. SNFU's "alphabet", Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention, Fear Of God, Spongetunnel, Oncle Slam, KBO, Really Fast Records, "@narchy Conference in Toronto", "NYC Riots", "The End Of the World As We Know It". Joel Wing and Lily Braindrop debut. Lily, ya still there?

#64 / Sep '88 - 72 pages
Flux of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Live By The Water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape".

#66 / Nov '88- 128 pages
Fugazi, Danbert Nobacon, Rhythm Activism, Opposition Party, Sloppy Seconds, Brain Dead, Imminent Attack, Jot, SFA, "Discussion with Chris Bald (Ignition) and Thomasso (NoNoYesNo/Trust zine)", "Skinhead Violence Problems", "Guatemala", "Bradford's 1 in 12 Club".

Some Thoughts on Feminism and Sexual Politics by a Member [illegible] Internat[illegible] spiracy f[illegible]

La[illegible] video pa[illegible] I have n[illegible] mainstre[illegible] times it'[illegible] tons are [illegible] stream [illegible] me to t[illegible]

O[illegible] ht tol[illegible] seek[illegible] lishm[illegible] u all[illegible] er's [illegible] eerle[illegible] e (p[illegible] misi[illegible] top j[illegible] rlea[illegible] ngs [illegible] Th[illegible] se [illegible] eve[illegible] aud[illegible] w[illegible] s [illegible] po[illegible] he[illegible] w[illegible] . H[illegible] at[illegible] of the Nerds".

Consider this quote; [illegible] was an insurrectionary [illegible] delighted me that I was [illegible] and trampling upon the [illegible] man's law...that I was [illegible] his women - and this [illegible] believe most satisfying [illegible]

Hostage Syndrome. He's been held captive for s[illegible] captors have become his own! I believe it was M[illegible] "W[illegible] exchа[illegible]

[illegible] nten[illegible] and [illegible] they[illegible] heir [illegible] wea[illegible] r one[illegible] the [illegible] ting[illegible] hdr[illegible] we [illegible] ent[illegible] :Ki[illegible] ey [illegible] s s[illegible] An[illegible] esp[illegible] y a[illegible] :a[illegible] lv[illegible] g [illegible] or[illegible] p[illegible]

[illegible] because she chooses [illegible] al programming, who [illegible] to protect them from themselves [illegible] laws. Great. Just what we needed--a Great White Mother. WAP also tells lies when promoting their image of us as Natural Victims needing protection. They tell us women are the principal victims in all violent crimes. Actually, women only make up 7% of the victims of violent crimes, even allowing for the fact that many of these crimes go unreported. It's young men who are the principal victims, especially poor young men. WAP does us no favor by pushing these lies.

[illegible] here are valid feminist criticisms of porn. I agree most porn [illegible] ent overtones, based on what I've seen of the genre. [illegible] uals show non-violent fucking, the bylines hint at [illegible] is said to "impale" and "assault" the woman with his [illegible] g is said to "reduce" the woman. Degrade. Defile. [illegible] ndeed porns vision of sexuality is the puritan vision, women rightly point out. And the claims that porn [illegible] pe, are more valid than the claims of some pro-porn [illegible] s no effec[illegible] behavior. All imagery effects [illegible] is no [illegible] ims of [illegible] ks [illegible] we [illegible] her [illegible] ed, [illegible] an [illegible] en [illegible] rde[illegible] fw[illegible] ot h[illegible] say[illegible] rape[illegible] arch[illegible] w r[illegible] arn[illegible] su[illegible] ay [illegible] ow [illegible] nt [illegible] hd [illegible] he [illegible] s, a[illegible] he [illegible] nin[illegible] es. [illegible] ons[illegible] ces [illegible] re b[illegible] on- [illegible] evol[illegible] an [illegible] t co[illegible] its [illegible] lly [illegible] l fe[illegible] er- [illegible] en [illegible] ced [illegible] re's [illegible] nd [illegible] ny, [illegible] be [illegible] re's [illegible] nce [illegible] nd [illegible] sts [illegible] als. [illegible] ork [illegible] ies [illegible] ed [illegible] int [illegible] ost [illegible] nd [illegible] the [illegible] r as [illegible] ee (Iroquois) say, "You are what your mother is. The [illegible] see the world and all things in it are thru your [illegible] is is why the power structure fears any radical [illegible] t. They need to make sure we continue identifying [illegible] may [illegible] ant [illegible] he [illegible] dy [illegible] on [illegible] he [illegible] he [illegible] ory [illegible] ng [illegible] ale [illegible] bat [illegible] be [illegible] go [illegible] ave [illegible] act [illegible] nor [illegible] ely [illegible] for [illegible] pe. [illegible] he [illegible] ose [illegible] ong [illegible] to [illegible] the [illegible] per [illegible] to [illegible] g a [illegible] led [illegible] ec- [illegible] ter [illegible] . I [illegible] ues [illegible] like

how 'moral' the reaso[illegible] prefer abolishing law[illegible] are concerned, I've d[illegible] seeing folks help themselves while cleaning up their own backyards. I also believe that only whores can clean up the sex trade, because only those who live it know what the real problems are and how to correct them, but first they must be freed from legal and economic restraints. Or as Margo St. James says, "I'm against the use of the word 'pornography'

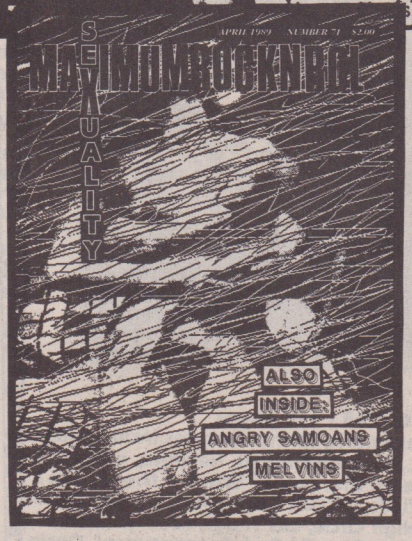
THE BEHIND THE NEWS ROUND-UP FOR.....FEBRUARY 1989

#67 / Dec '88 - 128 pages
Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles interview and a mini photozine,"Federal Investigators and Your Rights", "Ed Meese and Pornography". First Scum Pit.

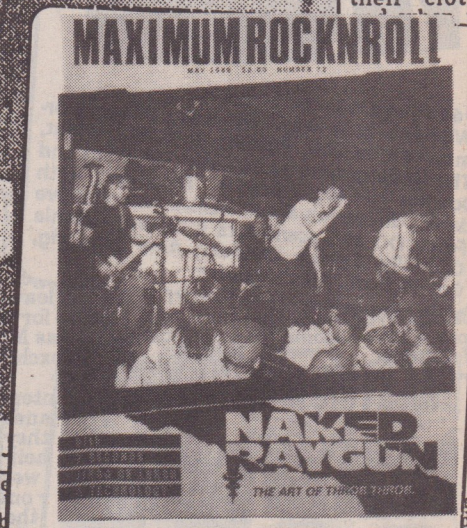
#68 / Jan '89 - 128 pages
The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Nao Religiao, Sonic Disruption Theory, Sanov 1, SSDC, "Top 15 Album Covers" by John Yates, A Trip to Communist Cuba "Skins and Nazis", first Thai scene report.

#69 / Feb '89 - 128 pages
Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape". Jennifer Blowdryer checks in (still involved).

#70 / March '89 - 128 pages
DOA, Spermbirds, Agent '86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG decares suicide", "Eugene gardens in East Germany", political artist D. Minkler.



#71 / April '89 - 128 pages
Angry Samoans, Melvins, Real World Records, Rattail Grenadier, "Sexuality" interviews with sex industry workers, Lily Braindrop, "Gays and Punks", Annie Sprinkle and Lydia Lunch, "Food Not Bombs".



#72 / May '89 - 128 pages
Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun, Tulevaisuus, Amnesia, Hate X 9, Blu Bus Records, "Big Mountain Relocation", "Technology".

Baldies' launch ... st racist skinheads

By John Camp

Members of a Minneapolis "skinhead" youth organization called the Baldies said Friday that they are beginning an explicitly anti-racist campaign to counter racist, white supremacist and neo-Nazi activities by a splinter faction of the skinhead movement.

Kieran Knutson, who read a prepared statement at a press conference at the Walker Library in the Minneapolis Uptown area, said the Baldies and other allies in a group called Anti-Racist Action were declaring "Uptown and all of the Twin Cities a Nazi-free zone."

Another skinhead spokesman said the Baldies would try to educate the racist skinheads but if necessary would confront them physicall...

The pr... ports las... tacked by ... lis.

Knutso... been in ... skinhead ... that there...

"The 'B... and their ... cation and ... frontation," Knutson said. "White Knights were forced out of Minneapolis but continued activities in St. Paul."

He added that Anti-Racist Action had campaigned to drive racist skinhead record ...ities record stores and ...

...t skinheads have been ...ssaults in the Twin Cit... ...e on a black youth at ...igh School, on gays in ...neapolis, on a black ... years ago, on a black ...downtown Minneapolis, ...

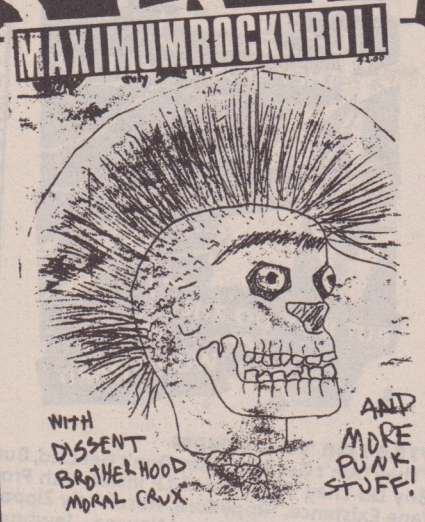
...dies knew about these ...tly had escaped notice by the public, another skinhead spokesman, John Gilbertson, 19, of Richfield, said, "Because we know these guys and what they did."

Gilbertson and a third man, Dan Mills of Minneapolis, said the skinheads were formed around certain kinds of music and style in England, and were explicitly a multi-racial and multi-ethnic working-class group. Later, they said, the extremist National Front in England began to influence the skinhead movement there, giving it racial overtones. That was soon duplicated in America, where far-right organizations began seeking influence with the skinheads.

The two estimated that the skinhead movement in the Minneapolis-St. Paul area includes 25 to 30 hard-core Baldies, 20 or so independent non-racist skinheads, and 10 or 15 white supremicist skinheads.

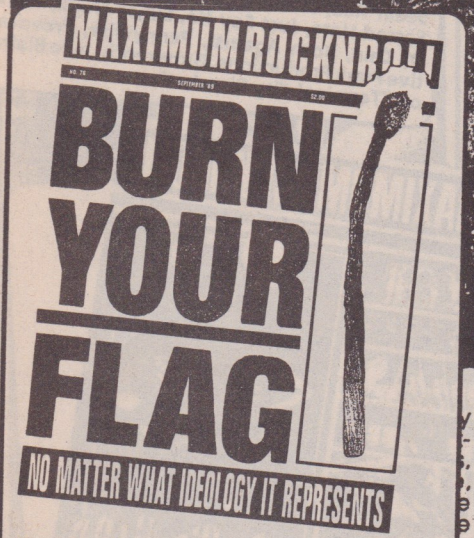
Skinheads are distinguished by very short hair or shaved heads, combat boots with colored laces, rolled jeans and red suspenders over T-shirts.

#73 / June '89 - 128 pages
Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in W. Germany", "Book Your Own Fucking Tour", "Nightline TV Discrimination.".

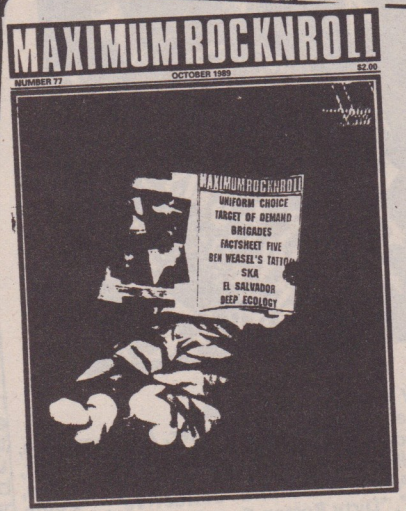


#74 / July '89 - 128 pages
Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desparate Minds, Bristol's Kronstadt club, Cheap with TV Smith, "Mozambique", "People's Power: Two Decades".

#75 / Aug '89 - 128 pages
GWAR, Sub-Pop, Jack Endino, Galloping Coroners, Slowjam, Bloody Mess & the Skabs, KSU, Alcoholics Unanimous, Asbestos Death, Porcelain Boys, Kondom Nation, Vegetable Spit, Kamala and the Karnivores, "Evangelism and Armageddon".



#76 / Sep '89 - 128 pages
Steel Pole Bath Tub, Tim Kerr (Big Boys), No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada", "Anti Racist Action Activities", and "Burn Your Flag".



#77 / Oct '89 - 128 pages
Target Of Demand, The Brigades, Uniform Choice, SVOE, Harsh Reality, Celibate Commandos, Fact Sheet Five, "El Salvador", "Ska", "Slammy Fang On The Lam", "Ben's Tattoo", "Anarchist Conference", "Deep Ecology".

#78 / Nov '89 - 128 pages
Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro", "Positive Force DC", "Anti Racist Action", "German Squats", MRR Questionaire.

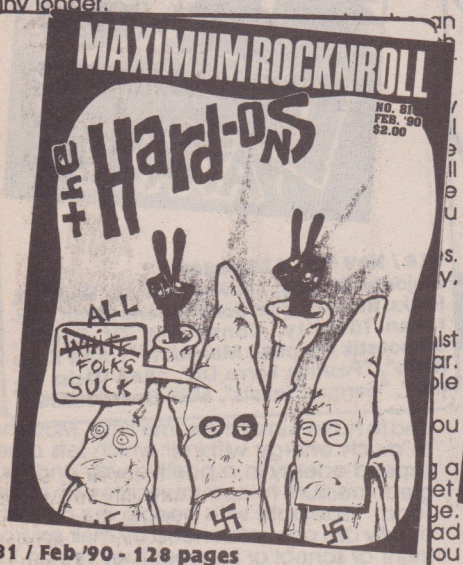
controlling all aspects of the music, from lyrics, to prices, to answering all the mail personally (we try). Being independent within an independent underground

and to have fun at the same time. Music has so much energy within it which lets others expend energy in a positive way and it's a great medium to communicate with others.
Todd: Especially with people our age who usually are only influenced by their environment at school or by what they see on T.V.
MRR: Has the reason changed over the years?
Bob: The aspect of communicating our ideas has strengthened since the start of the band, otherwise the reason is still there, to have fun. Our touring has also expanded things for us.
Tim: We're still trying to make people aware of what we're feeling and what's going on around us.

than U2 does.
J: The disadvantage of punk is that the music isn't really popular with a lot of people and the music is what people judge first. But punk is more than music, the definition of what is punk is really big for me.
MRR: What is your definition of punk?
J: ...

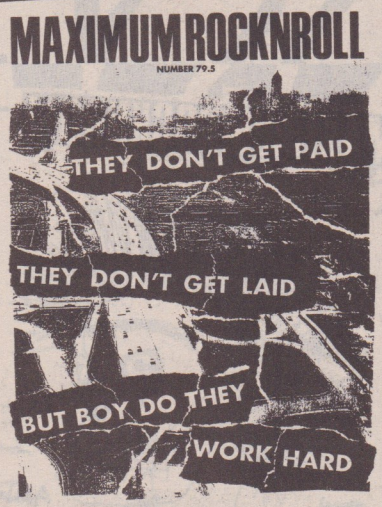
#79 / Dec '89 - 128 pages
Bazooka Joe, Misery, John Peel, GF+DD, Blatant Disregard, Happy Kadavers, Headless Marines, Designer Fear, Ray of Today, "Cult Deprogramming and the Krishnas", "Prochoice News", "GG Allin Arrest", "Prisons For Profit".

on... I don't care if someone no longer walks around with a mohawk. I care more about what people think, if the ideals still live on. A lot of people also change the way they think about things along with their haircut. They say that was then and now I got better things to do, I don't want to think about that any longer.



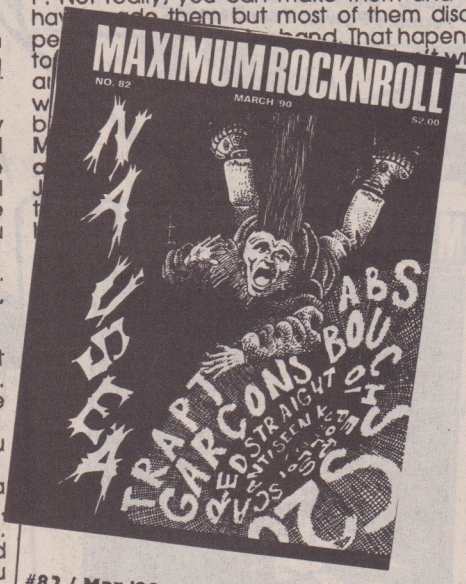
#81 / Feb '90 - 128 pages
The Hard Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys reunion, "See Hear", "MRR Questionaire Results", "UK Independent Press", "Panama Invasion"

and there are still certain ... ing.
O: That's something human, it's got nothing to do with punk.
MRR: Nobody will admit it, but everybody looks at the way his neighbour dresses...
J: Everybody is subject to trends. You see someone with clothes you like and you think: "I can buy them too". The next time you meet this person you look the same and someone else sees you and that's the way it goes. Outlook can't really shock today.
MRR: Still, the way you look means a lot because you avoid contact with people that you don't know but dress a certain way, be it people with mohawks or skinheads.
J: Yeah, it makes a lot of difference. Like peole that complain: "I look like a skinhead and everybody thinks I'm a fascist". You choose to dress like a skinhead and since the majority of the skinhead ...



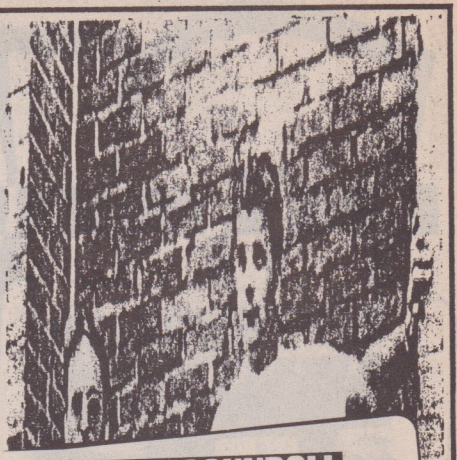
#79.5 / Jan '90 - 24 pages
"They Don't Get Paid, They Don't Get Laid, But Boy Do They Work Hard" LP insert with Profane Existence, HippyCore, Absolutely Zippo, Dear Jesus, Detonators, Nausea, Jawbox, Christ On A Crutch, Dissent, Dead Silence, Cringer Downfall, and more.

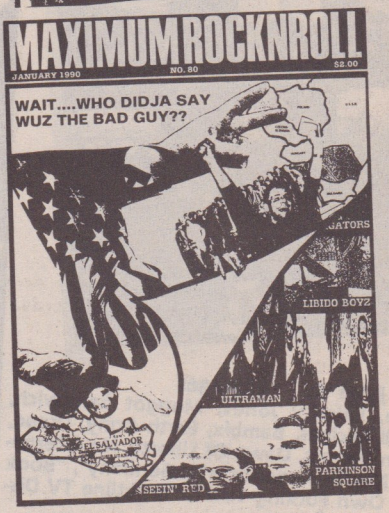
... talk about doesn't exist. People look up to you when you're in a band.
MRR: You don't make friends?
P: Not really, you can make them and we have made them but most of them disappear ... band. That hapened to ... write



#82 / Mar '90 - 128 pages
Nausea, Les Garçons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared straight, Oi Polloi, Malachi Krunch, Painful X-tremities, Aku-Aku, "Milkbone Collective", "Kevin Army", "Dirty Rotten Press".

responsibility ... be responsible together for the ... of punk.
O: If you're in a discusion people and they find out that you're in this well known band your arguments gain value for them.
MRR: But the political point of view Lärm had didn't have the support of all the people that



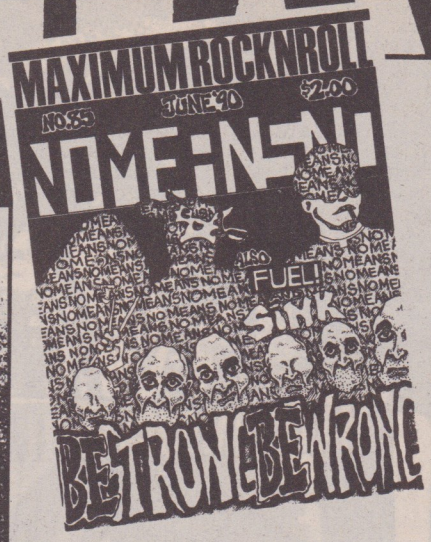


#80 / Jan '90 - 128 pages
Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on "Terminal City Ricochet",

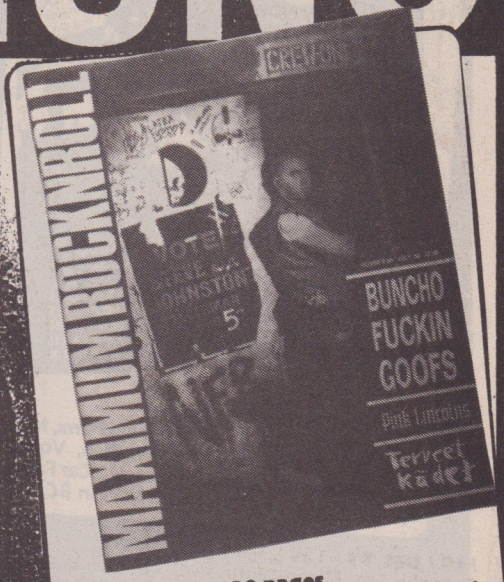
#83 / Apr '90 - 128 pages
Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'Eli, "the Shadow", "The War on Drugs".

NOMEANSNO

#84 / May '90 - 128 pages
Cringer, No Use For A Name, DI,Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification", "Homelessness in America", "Old Aussie Punk", Turkish scene report,



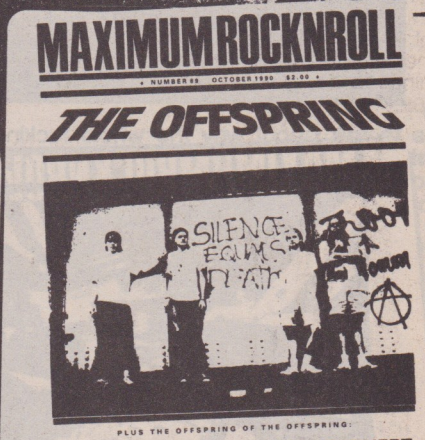
#85 / June '90 - 128 pages
NoMeansNo, Fuel, Sink, Filth, Norman Bates & the Showerheads, Pleasent Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA in America",



#86 / July '90 - 128 pages
Bunchofuckingoofs, Terveet Kadet, Eve Of the Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama and Drugs".

#87 / Aug '90 - 128 pages
Capitol Punishment, Mudhoney, Go!, HippyCore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk", "Redwood Summer".

#88 / Sep '90 - 128 pages
The Creamers, L7, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man".



PLUS THE OFFSPRING OF THE OFFSPRING:
MONSULA · APOCALYPSE · SUBVERT
HAYWIRE · STRIKE OUT

#89 / Oct '90 - 128 pages
The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scruffy Tearaways, Dead Steelmill, "Subway Arts", "Racism", "US Aims in Sending Troops to Saudi Arabia", "Old Italian Punk".

came back from working in Calgary and bought myself a big 4-track and said, "Hey John, you've grown up. Let's play some music." The first recordings were with acoustic guitar, piano and drums, and that was about 12 years ago. Summer of '78. For the record, we should mention that me and John were in a band called Castle, a bar band.

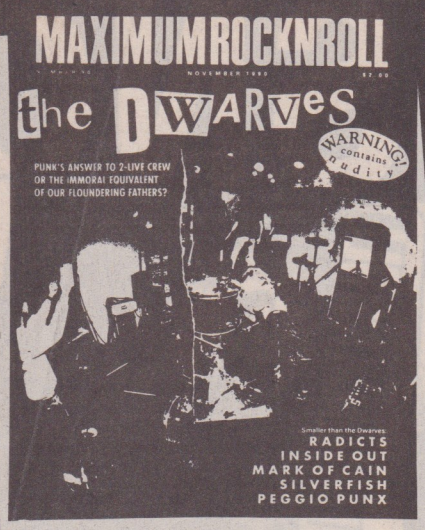
A: Imagine the rhythm section of Nomeansno playing "Sultans of Swing."

R: We played '60s songs. We played a New

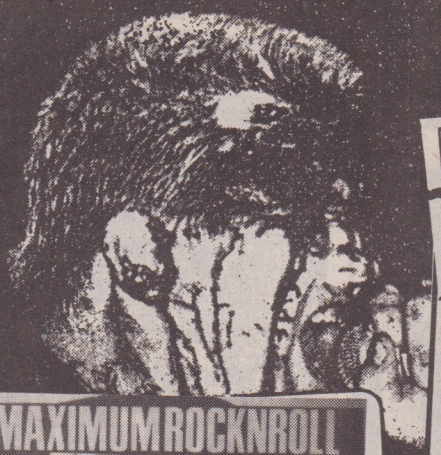
sciously, that made us learn how to do a lot of color and a lot of different structures because you just can't play rock and roll without a guitar.

A: By the time I joined up, Rob and John had gotten so tight on bass and drums that there was no real room just to play chords over all this. It just sounded stupid, cause normally you just play chords and have the lead in the middle, but I was forced to say, "I can't do that."

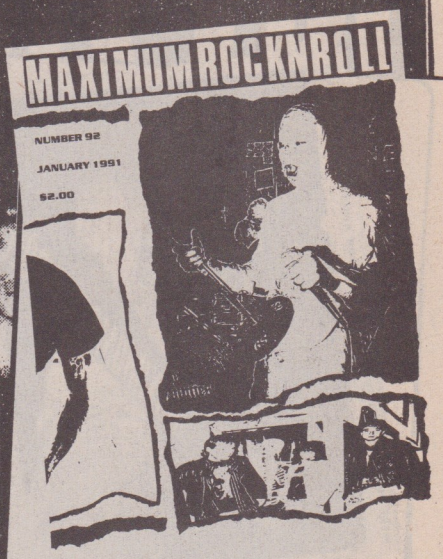
R: Most music is built on guitar chords, and



#90 / Nov '90 - 128 pages
The Dwarves, The Radicts, Peggio Punx, Inside Out, The Mark Of Cain, Silverfish, Voodoo Glow Skulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.



#91 / Dec '90 - 128 pages
Poison Idea, Warlock Pinchers, Tijuana In Blue, Jawbox, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls", "John Brown Anti Klan Committee", "Japanese Racism in America", "Marlboro/Miller Boycott",



#92 / Jan '91 - 128 pages
Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Hallucination Repairmen, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion", "US Covert Military Supplies to China", "NY and Berlin Squats".

#93 / Feb '91 - 128 pages
Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA in Italy", "Paris Riots".

#94 / Mar '91 - 128 pages
Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, EyeHateGod, "Skintonic Zine", "World War 3 Illustrated", "War Resistence", "New World Order", "Jeff Paterson", "War Censorship", . .

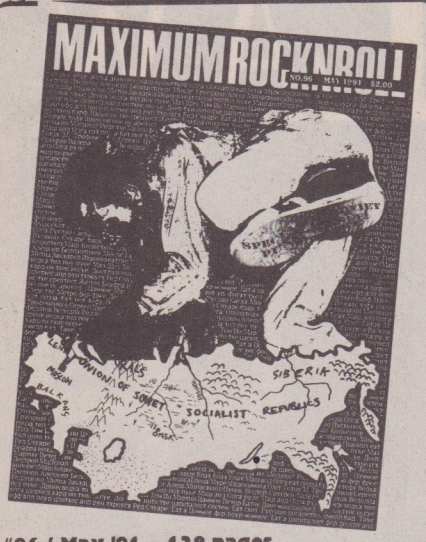
#95 / Apr '91 - 128 pages
Pegboy, Bored, FOD, Mindrot, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, 9-Iron, Ghoul; Squad, Humorgod, Peaceville (not the label), Mykel Board gets axed (*!?), "Arab lands and the US/Iraq Situation", "Noam Chomsky", "War Resistence News".

like to talk about why the whole fucking
over and over again. And people are just
submitting to it... people don't care anymore. The thoughtful man is apathetic... the athletic man is stupid, it doesn't matter, they've got us brainwashed on every front. They don't give awards for intelligence, they give it for athletic achelvement. What's the

Photo: Chris

Idea

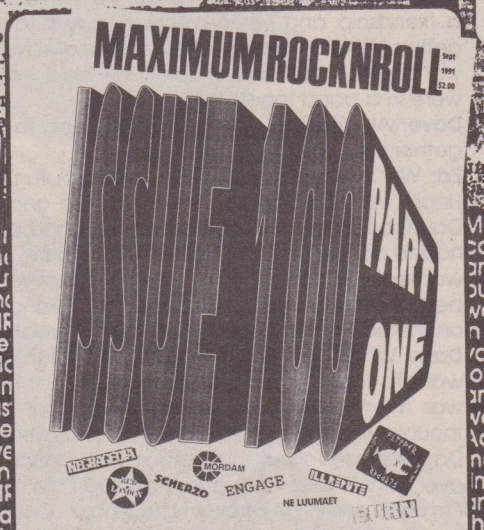
MOSHIN' IN MOSCOW WITH



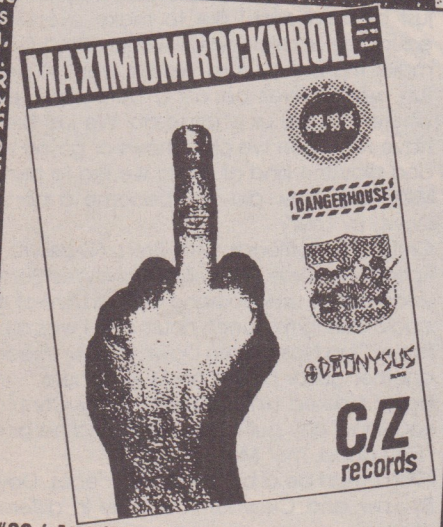
#96 / May '91 - 128 pages
"Soviet Punk Issue" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In the Leg, Dumb, J.M.K.E., A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features. More "New World Order".

#97 / June '91 - 128 pages
No FX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Pains Grey, Puzzlehead, Strelnikoff, Straight Youth, "White Nights", "DC Demos", "Culture of Violence".

#98 / July '91 - 128 pages
Born Against, All You Can Eat, Bliss, Apatia, Pojat, "Bootlegs" with Jello Biafra, Ian Mackaye, Corey Rusk, Tesco Vee, Tom Pig, John Loder, Curtis Taang, and the invisible many.



#100 / Sep '91 / "Pt 1" - 128 pages
Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz of Mordam, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1".



#99 / Aug '91 - 128 pages
Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band, Vic Vacume.

#100 / Sep '91 / "Pt 2" - 128 pages
The Weirdos, Victims Family, Down By Law, Rotters, Rorscach, Northern Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2".

their hands.
MRR: They came to beat up the punks?
Max: Yeah, and they did beat them. We have a friend, he had some broken bones in his head ... And they had these cliffs ... Sea, ... cliff. ... MRR ... Max ... MRR ... Max ... MRR ... Max ... bec ... see ... mu ... unit ... ver ... and ... her ... sta ... MR ... Mo ... en ... we ... thi ... th ... th ... M ... be ... M ... no ... w ... lo ... wh ... changed. Well, it's worse, but to get better it's supposed to get worse first. They have their government run over and they have the People in the government now. And what we have now in the USSR is everybody just talks and things are easier for rock music to survive

Hungary, then they made these moves.
Max: Yeah, they did, but we can't do it over here. We owe everything to Gorbachov, he's the guy who did all that stuff. He's a very honorable man to the people of the USSR because it's hard even for him to survive over here when he's the head of the state.
MRR: Most of the people we've talked to don't like him.

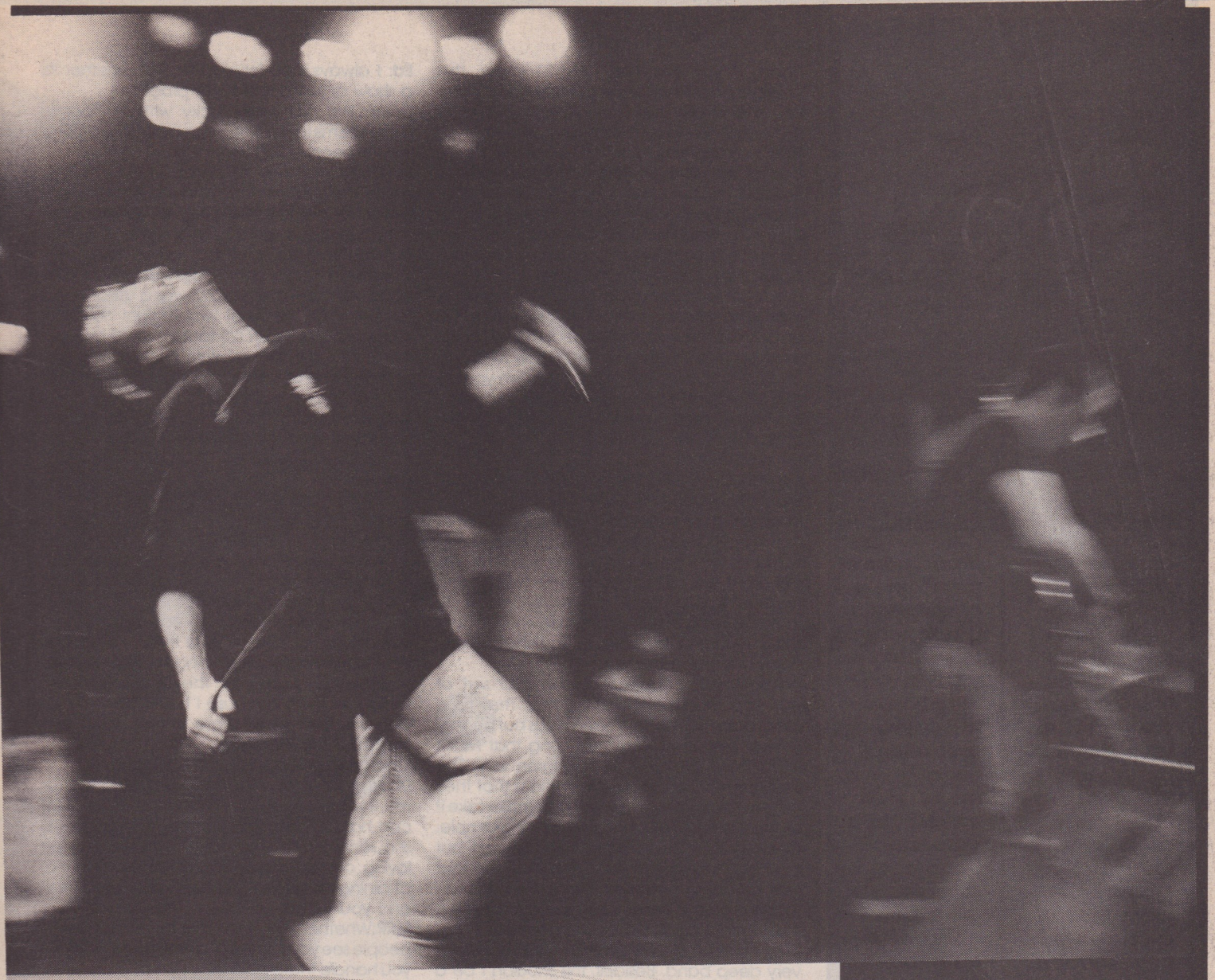
and all of us are afraid to ... because they could beat you up just for nothing. An interesting thing happened. When a friend of mine came back from the

DOWN BY LAW

THAT DAVE SMALLEY IS IN A NEW BAND COMES AS NO SURPRISE TO MANY OF THE FANS OF HIS PREVIOUS EXPLOITS, NAMELY DAG NASTY, ALL AND HC TRAILBLAZERS DYS. WHAT MIGHT SURPRISE A FEW PEOPLE IS THE ROSTER OF HIS NEW BANDMATES, ED URLIK AND DAVE NAZWORTHY OF THE NOTORIOUS CHEMICAL PEOPLE AND CHRIS BAGAROZZI OF HOLLYWOOD CLUBLAND FAVORITES, CLAWHAMMER. GET PAST THE NAMES, THOUGH, AND YOU WILL FIND DOWN BY LAW PLAYING SOME OF THE MOST REFRESHING SOUNDS HEARD IN QUITE AWHILE.

TAKING THE LA SCENE BY STORM WITH NUMEROUS LIVE
• dave smalley
SHOWS, THEY PLAN TO
guitar/vocals;
INVADE THE REST OF THE
• ed urlik bass;
CONTINENT WITH THE
• dave nazworthy
RELEASE OF THEIR NEW LP
d r u m s ;
ON EPITAPH RECORDS.
• chris bagarozzi
lead guitar

MRR: How did Down By Law get together?
Ed: I first met Dave (Smalley) when he was still in All. When he first started we formed a friendship and whenever we toured together (All and Chemical People) we always wondered, "Well, what would it be like if we were in a band together?"
Dave: All and the Chems toured twice together.
Ed: We thought it would be so much fun. Finally, All was doing so much touring and Dave had school and some other things that he had to do. He couldn't be in All and he still wanted to do music, that's what he likes the best, and so we decided to have another band on the side with him and it turned out great.
Dave: When I left All, I did it because I didn't want to tour anymore and I thought that it was my final band. I've been with what I thought was one of the finest punk bands with Dag Nasty and one of the best pop-punk bands ever with All and I thought, "I'm glad I did it, I'm done and I'll go back to school now". One month later I was going crazy. I kept writing songs and I couldn't stop.
Ed: Once you start, it's in your blood.
Dave: That year was very pivotal for me and six months later, I was doing Down By Law. It was pivotal for me because I snapped and realized that I wasn't going to be in Washington where I grew up and work for the government. I wasn't going to be a lawyer or something.
MRR: Was it ever your intention for this to go as far as it did?
Dave: Well, it started as just a fun side project...
Ed: Well, it always starts out as a fun side project and I still like to think of it as fun...
Dave: It has just gotten bigger than we thought it would. When we started out, we never intended to become "X" or "Y". We just started doing things our own way.
Ed: As far as a side-project, anything that I put my heart into isn't a side-project. I try just as hard and I like to make everything equal. We all decided we would all try hard to make this band work. We still want to have fun, we'll never be on a corporate level where they tell us what to do. We just like to have fun when we play shows or go on tour and play the kind of music we like to play...
MRR: Chris, how did you become a part of Down By Law?
Chris: I was friends with Brett (Gurewitz of Epitaph Records, Bad Religion and West Beach Recorders). I used to hang out with him at the studio during my lunch hours and I was a big fan of Dag Nasty. Then Down By Law needed another guitar player and I was there.
Dave: I asked him one day, "Hey Chris, do you know any guitar players?" and he goes, "Hey dude, me! Me!"
MRR: It must be a big switch of scenes. Down By Law and Clawhammer play in different places.
Chris: I've always been a great fan of that type of music; Minor Threat, Rites of Spring and Dag Nasty, although I've never played like that. The chances to play this way just never came up. It wasn't as if I made the decision not to play that way. People have been surprised, though, just because of the type of music I used to play. It was no surprise to me, it just fell into place.
Dave: It fell into place very naturally, too.



Photos by Kim Backus

MRR: About in the change in the crowd, you said once that you felt old... (Clawhammer usually plays for an over-21 crowd while Down By Law does mostly all-ages shows)

Chris: Well, not old, but older than I usually feel. I usually feel very young. I've gotten over that. Usually I'm around people who are older than I am or just a little bit younger but all of a sudden I was being seen by people who are as young as ten years old. It's OK, though. Dave is older than I am.

MRR: How do you relate to them, when they are really not your peers...?

Dave: Well, they are, in a way...

Chris: Well, they like the band and that's as much as we need to have in common.

Ed: They love Chris, he's the crowd pleaser.

Dave: They've never seen anything like him. (laughter)

MRR: Someone over 21?

Dave: That's somewhat of a fallacy. When we play with our labelmates, Bad Religion or Insted, we draw a lot of young kids but when we play with Coffin Break (also on Epitaph), or someone like that, there would be older people there. Our audience is not one age.

Chris: Clawhammer played with Coffin Break and Down By Law could play with Coffin Break.

Dave: And everyone in Down By Law loves Coffin Break. We're all one incestuous family. (laughter)

MRR: So are we going to see a Down By Law/ Clawhammer show?

Chris: No. I will not play two shows in the same venue. I do have an (imaginary) twin brother, though, who will play in the same city in one night. It's tough, though, with scheduling because I've been in Clawhammer a lot longer so that has to take precedence.

Ed: The younger people seem less focused than the older ones in what they like and I think it's great to get those younger people involved. If we play an all-ages show, everybody can go. There is no sign that says over-21 people are not allowed and maybe because of the fact that they don't serve liquor, its harder to get older people to go. On the other

• Interview by Joy Aoki

SALUTE THE FLAG,

SAY THE PLEDGE,

THAT'S WHAT THEY SAY.

IT SEEMS TO ME LIKE

THERE'S SO MUCH MORE,

YOU'RE TAKING IT TO THE WALL.

IT SEEMS TO ME

THERE'S MORE

THAN WHAT THEY SAY.

NOW, NO MATTER HOW I TRY

I JUST CAN'T WALK AWAY

IT SEEMS IT'S INSIDE ME

AND IT WILL STAY

SO WHENEVER YOU GET DOWN

JUST THINK

OF ALL THE THINGS WE'VE DONE

THEN YOU KNOW

- **hold your head up**

THAT WE CAN TAKE IT.

- **target their world**

YOU KNOW IT'S JUST BEGUN.

- **just let 'em fly**

- **dreams away**

FROM "DREAMS AWAY"

hand, if you play an over-21 show, the younger people will never get a chance to see you. We really don't mind playing over-21 shows but we love the all-ages shows.

MRR: Your band seems like a very big contrast of attitudes; on one hand, here's Dave from Dag Nasty and DYS -practically a straight edge demigod- and on the other hand, you (Ed) are in Chemical People whose mascot is Cherry Poptart (a pornographic cartoon character).

Dave: Well, that's just ONE thing. I wrote my only letter to Maximum Rock-n-Roll in ten years regarding this because people tend to focus on only that aspect. That aspect of the Chems was just in fun. The Chems are a really fun band and as I said in my letter to Tim, when you go to a Chemical People show you'll see as many or maybe more girls than guys. The whole spirit of the Chems is intense on one hand, yet fun on the other.

Ed: The Cherry Poptart thing is the thing of the past, anyhow. We went through a lot of stages and we were really young at the time. I'm only 20 years old as it is right now. Any normal boy or girl would go through that. We did what we did at the time, it wasn't our favorite thing. We're not really into it. In fact, we're toning our songs down and so it really wouldn't be safe to say that Cherry Poptart is our mascot.

Dave: I think people focus on that sort of stuff too much. Look at NOFX... They're a great band. I think they're hilarious but people will just zero in on that one song that NOFX might have that they don't agree with. The problem with people in this world is that they tend to take that one aspect and make take it as the whole. Take Ian MacKaye for example. He doesn't smoke or drink -which is good- but Ian has a lot more to him other than the fact that he doesn't smoke or drink. He's a multi-faceted person just as Chemical People are a multi-faceted band. If people bothered to look, they would find that Chemical People are a very deep band. Besides, this shouldn't be a Chemical People interview because Naz and Jamie aren't here and they are the rest of Chemical People.

MRR: A lot of Down By Law fans were fans of your previous bands...

Dave: That's great. All of us have been really lucky and have been in really good bands.

Ed: I find it really great when old fans of either of our bands come see us because it makes me feel, "Well, they liked our band before and I know I can please them just as well with my new one and keep them just as interested as they were before". It gives you a great feeling when you play somewhere far away and you see someone who comes fifty or five hundred miles to see your new band, just to see them make that effort is wonderful. In all the bands that I've been in and am trying to do today I would never want people to think a band I'm in is washed up or that we're not any good anymore. I want to keep producing what everyone wants to hear and I feel that me and this band I'm in always will.

Dave: I think this band is the best of what any of us has ever done.

Ed: I always look forward to this, whether its a show or just a late night practice.

Dave: We got really lucky with this band. There seems to be a kind of magic about it and we've been lucky with it.

Ed: They are very loyal fans.

Dave: They believe in us and the good thing is that most of them are trying to do the same thing we are. I mean, fan worship is terrible but fan respect is a truly great thing. The Chems are a great band, Dag Nasty was a great band, All is great, even DYS was a great band for their time. Some of those might not work today, I don't think DYS today would be anything different but we were original because we were one of the first groups doing that kind of stuff. Along with SSD.

MRR: Even today, though, a lot of the newer kids still listen to that (DYS) and take that kind of militancy ("No Pain, No Gain") seriously.

Dave: Well, first of all, Down By Law is NOT a straight edge band. Straight edge is a really critical thing for my life, obviously, but the whole band is elevating itself to another goal. To orient yourself to the goal of not drinking, or rather, not getting fucked up, is good but that wasn't the whole point of straight edge. The point should not be to stop drinking, but instead, the goal should be trying to change your world and yourself. And to help people, whatever way you can. The reason that I am straight edge is because I have had a lot of friends in their life who are so fucked up that they can't do that goal.

Ed: It just interferes with your life.

Dave: I have never smoked pot because for me, it would fuck my goal up. But a lot of people can handle it and that's fine. Straight edge shouldn't be this fascistic thing, it should be a loving, caring thing and it should be a means of attaining that higher goal of changing yourself and your world.

MRR: Whether you want it to be or not, many people see you (Dave) as a role model. How do you handle that?

Dave: I'm glad that people respect what I have done. I think its important for people to have role models. If I could have Joe Strummer and Jello Biafra as two of my early role models -as I do- I don't see a problem with someone having me as a role model or anyone else someone might respect. Respect for what is said rather than who is saying it. I don't want to be respected as "the singer for Dag Nasty" or "the singer of Down By Law". I want to be respected for what's been said.

MRR: I've heard kids say that they've felt betrayed that Kevin (Seconds) went in the direction that he did. Do you feel pressured to keep up with peoples' perceptions of you?

Dave: No, not really. I was in All and for a lot of DYS fans, that was a major surprise. Here was a guy who screamed a lot and was now really "singing" songs and being played on the radio. I think the best thing about Down By Law is that we are doing our own thing, we're not subscribing to any mould.

MRR: You spoke about fan worship earlier, how did you feel about that kid last week who came up to you and wanted you to X his hands? Where does something like that lie?

Dave: I did it. Obviously I'm straight edge, I believe in that very deeply and to affect somebody to that extent means a lot to me. That's not to say it's for everybody but the fact that me and that kid could identify with each other is really, really cool. "Too Much Grey" goes "You've got seventy years to make a difference here. You won't get there, it's clear, living your life in fear" and I really believe that. You're put on this earth for such a little time and you gotta try and make a dent! You have to try to leave your mark. So if I had made my mark with that guy and we had had a rapport and we shared something for a second, that's great.

Ed: It makes you feel really good.

Dave: It does. In fact, as far as the SE movement, I feel that I helped build it in a small way and I'm really proud of that. I'm not proud of people who want to beat up people who drink or those who don't want freedom of choice for everyone -that's not what SE is about- but I am proud of the people who are trying to see the world a little bit more clearly and are trying to do things. About the militancy of the thing, Karl (Alvarez of All) said it best. He said, "I don't want there to be uniform choice, I don't want there to be but one choice." People should be diverse and try to be as different as they can, but anyone who believes in reinstating prohibition is fucked. That's taking away choice. The whole point of America as a country is to give people more choices and SE is supposed to be just one of those choices. Those who believe in prohibition are missing the whole point.

MRR: When you see all these rigid guidelines for SE, do you ever feel that you've created a monster?

Dave: No, like I said before, I am SE and I'd rather have people not drink or do drugs.

MRR: But is the physical act of not drinking really any better than the mental act of being intolerant of those who do?

Dave: Intolerance was never supposed to be a part of it. That form of intolerance is just another form of racism but not every SE kid is like that. I'm not like that. Ian MacKaye is not like that. Most of my SE friends aren't like that. You can't generalize like that. The one thing to have been learned from punk rock is never to generalize. Not every skinhead is a racist. Many of them are but there are some that are not. The only thing I don't like about SE is how uniform it looks. A lot of the SE kids I see are not challenging any particular given preconceptions that the world has and I think they're just molding in some cases. I think its important to challenge with your appearance as well. If you want to look like a jock, fine, but that doesn't really change people or alert them in any way. Even little things- bleach your hair, freak out your mom, whatever... any little thing to show that you're not just a tool of society. If you're a tool of society, you'll just be used like one and make the machine function. I'd be totally psyched if everyone had green hair. I remember when Roger of Dag Nasty had green hair. We were all going to dye our hair green and call ourselves the Tree Men. (laughter) All our songs were going to be about ecology.

MRR: Ecocore! You are a PolySci student and you once said that political science was the art of compromise...

Dave: Not political science, but politics. Politics is the art of compromising and punk is inherently involved with politics but punk is about not compromising. It's a weird dichotomy. But punk isn't just spiking your hair for the big punk show.

Ed: Or putting glue in your hair.

Dave: Even though I've done all that.

Ed: I've never done it...

Dave: Well, not glue but... Palm-Aid, Coca-Cola, you name it.

MRR: If punk is about no compromise, how does it relate to your song, "Too Much Grey" which goes, "It's not a black and white world..."

Dave: It goes, "It's not a black and white world, there's too much grey, and sometimes truth gets hidden when you need to know the way, and you know that your black could be someone's white, and the more you're thinking like them, the more

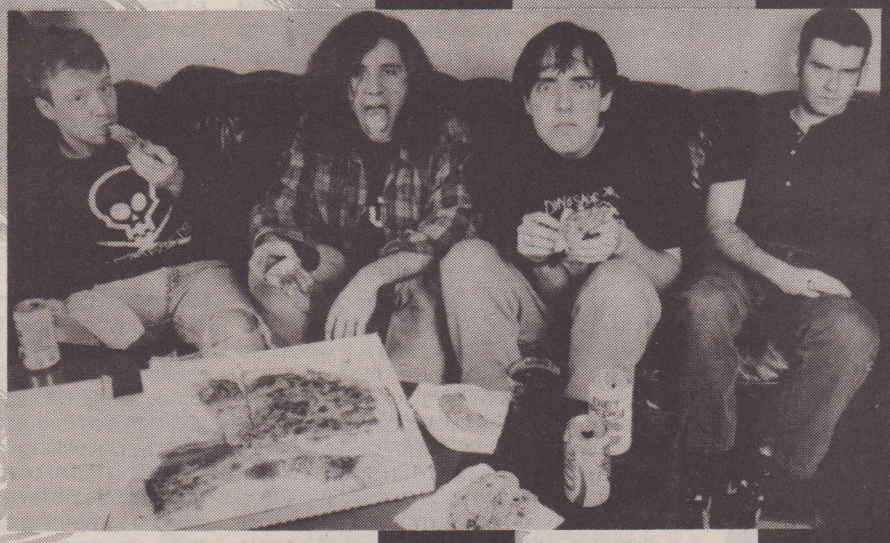


Photo (l to R) Dave Smalley, Chris Bagarozzi, Dave Naz, and Ed Urlik

- **And if you want**

to know the truth

TAKE TIME TO LOOK AROUND

- **I just don't know**

PAST THE LIES, LOOK IN YOUR SOUL.

what to say...

STAND MUTE - WITHOUT A SOUND

- **We used to stand**

THE WORLD IS CHANGING

for everything

JUST LOOK AWAY

- **now I can see it**

I CAN'T BELIEVE

slipping away

THAT WE'RE THE ONES TO FALL

- **take me away...**

I STILL REMEMBER WHEN

WE HAD A VISION IN OUR HANDS

AND WE GAVE IT TO THE WORLD

THEN YOU TOOK YOUR GUNS

AND BLEW YOURSELVES AWAY.

IN ORDER TO BE GOOD,

DOES THAT MEAN

WE MUST BE GREAT?

EVERYTHING I THOUGHT

WAS WRONG

WE PASSED THE TORCH

AND NOW IT'S GONE

FROM "VISION"

UNDER THE SKY

YOU SEE ME WALK ALONE

YOU WONDER WHY?

I HONESTLY DON'T KNOW.

TO BE ALONE TONIGHT

TO FIND THE ANSWERS

WHAT'S WRONG OR RIGHT.

I KNOW THE ANSWER'S OUT THERE,

IF I KEEP LOOKING,

WILL I FIND IT?

THE ANSWER'S IN THE NIGHT

AND IF I FIND IT, WHAT THEN?

LYING AWAKE AT NIGHT,

THINKING OF ALL THE THINGS

I HAVE TO DO

AND THINGS I SHOULD HAVE DONE

- **your right or wrong**

DECISIONS TO BE MADE

- **how can I see?**

I SEE THE PATH-

- **which will it be?**

IS IT THE WAY?

- **how can I know?**

- **which way to go?**

-FROM "RIGHT OR WRONG"

they could be right." In other words, when people want to look at things it is either "X" or it is "Y" but in fact, it's usually some combination of the two or maybe even neither one of them. It may be "A". If you start acting in this rigid mold -and I see this in both the left and the right, the punk rock scene and the society at large- you start thinking that your way is The Right Way and it's the only way. You'll never get anywhere and you'll never get anything done. "Too Much Grey" is about not accepting one way of looking at things but to try doing things a different way.

MRR: Is that similar to "Right Or Wrong"?

Dave: "Right Or Wrong" is about being alone, having everyone else doing something and having them tell you to do it, too, when you're doing something different. You might get a lot of grief for it but to you, it's the right thing to do. You've got to figure out how to walk your own path! Be true to yourself and don't let other people tell you what to do. It sounds really easy with those kind of lines off the top of your head but it's really hard to do it in life. I'm not trying to sound too punk, but it's society that tries to tell you to not think like that. It's society that tells my parents to tell me to work for the government, make some money and get a GS Rating, so my life will be measured by a number. That's a load of shit.

MRR: What is the song "Vision" about?

Dave: "Vision" is about us (Americans) having such big ideals yet we spend so much money on weapons and Stars Wars and now we're the ones having the rising class and race divisions. We're supposed to be the ones trying to smooth them all away but with our preoccupation with the military, we are digging ourselves into a big moral hole. We've always done it, but the fact is now we're claiming to try far a "new world order". The title for the song comes from George Bush and his "vision-thing". When he was running for president he said, "I've got this vision-thing". Does he have the courage to pursue that vision? I don't know.

MRR: There's a line in that, "In order to be good, does that mean we must be great?"

Dave: People want America to be No. 1 in everything but the point is that goodness is not measured in greatness. I don't think America is great because we win some Olympic medals. That doesn't mean our country is great, or that what we are doing the right things in El Salvador. Goodness is an intangible, separate quality and I think it would do Americans well to remember that.

MRR: How long is Down By Law going to last? No offense, Dave, but you are pretty notorious for leaving bands when they begin to peak.

Dave: Yeah, you're right. But this band is really what I wanted it to become. I've loved every band that I was in but this is the final full phase of me coming out. A lot of people who like Down By Law tell me, "This is the best of your screaming and the best of your singing and the best of your lyrics". And I think it's everyone else's best, too.

Ed: It's true.

Dave: That means a lot to me because this is what I really pour my heart into. I'm not leaving this band.

Ed: As far as how long it will last, we'll keep going as long as we can create songs that people want to hear.

MRR: Who does most of the writing?

Dave: Well, we all wrote the songs but I wrote the basics for most of them and Dave (Naz) wrote a great one and Ed wrote a great one, too. We all contributed. Now with Chris in the band, every song is a four-man project.

Ed: I think it would be really selfish for anyone in a band to take all the credit. In any band I've ever been in, everyone in it collaborates in the final. Someone might have presented it but everyone works on it, changing notes here and there. It's not a fault, its really to your advantage. It might have someone's name on it, but every song is a group effort. As for myself, I find it hard to write songs all the time because I work a lot.

Dave: We all write the songs. I just write most of the words.

Ed: That's the way I kind of like it to be. He writes the words but the way he writes it, it's coming from all of us.

MRR: About your new record... Your other bands were on Sympathy, Cruz, Discord and Taang, yet you signed with Epitaph.

Dave: A lot of people were curious and interested with us and we could've shopped it around but we were just figuring out what we wanted to do. One day we played at the Teaszer and Brett saw us and kind of freaked out. We all really respect Bad Religion a lot so it just happened...

Ed: We all think that they run their business very well. They spend time with everybody no matter how many bands they have.

Dave: That's what I like about them, they don't put out twenty bands in a year. Brett and Jay put so much time and care into it that the quality is always there. Other labels can put out so much stuff -which is good in a way because they get a lot of bands out- but some of them sacrifice quality to do it.

Ed: Another thing that made us sign was Brett's unlimited colors of hair. (laughter) We could have shopped around for another label but the fact that someone at Epitaph was so into our band did it. They didn't want to just do it for the business, they really liked our band and they wanted us to be with them. That's great because not only do you have the financial backing, you have everyone's soul behind you, too, and that's even more important.

MRR: When people think of Down By Law what do you want them to think for?

Dave: Probably as a band who is trying to make the world a better place, and in our case, that's through advocating ideas and philosophies through music. For some people it may be writing stories, for others it may be joining PETA, breaking into labs and saving animals. We believe that everyone who cares can do something and this band is our way to show we care, by playing alternative music and trying to build up alternative ways of seeing the world. I'd like to say that this record is by far the best record that any of us have ever participated in. It is a lot of spirit and emotion and musical punch. I'm really happy that a lot of people who has worked on it has been touched in some way. To sum it up, Down By Law is about peace, love and togetherness - along with anger, power and change.•

50 (damn good!) REASONS WHY DOWN BY LAW IS BETTER THAN BASE BALL!

1. Down By Law sweat when they perform.
2. Down By Law don't play in stadiums.
3. Down By Law don't demand a 3.8 million dollar base salary to play.
4. Down By Law don't wear double-knit polyester uniforms.
5. Down By Law will talk to you after shows.
6. Down By Law don't play for the majors.
7. Ed Urlik doesn't hold a bass guitar over his head and scream at Flea, "You were the best - now I am the greatest of them all".
8. Chris Bagarozzi.
9. Most people who leave Down By Law shows are sober enough to drive home.
10. Down By Law isn't boring.
11. Down By Law will play on the same stage with women.
12. No one, including their manager, wagers on the outcome of Down By Law shows.
13. Down By Law fans don't go to shows to work on their tans.
14. The San Diego Chicken can't sing "Values Here"
15. Down By Law make better role models.
16. Down By Law don't have hat hair.
17. Down By Law don't play on Astroturf.
18. Down By Law don't spit tobacco.
19. Down By Law don't endorse Slim Fast.
20. Down By Law don't sell autographs.
21. Down By Law will play even if it rains
22. There has never been an 6.5 earthquake during a Down By Law show.
23. There are no such thing as DownByLawDogs.
24. Down By Law don't hire security who make you sit down to watch them.
25. Tim Yohannon likes baseball.
26. Down By Law knows more bands than Bo knows sports.
27. Dave Smalley does play-by-play explanations of his songs better than Vin Scully could ever dream of.
28. Down By Law, The Movie, is not about a retired musician trying to make a Rockyesque comeback to the major labels (with the help of a courageous young handicapped boy) after a unfortunate larynx injury shortened a promising career in the music industry.
29. Dave Smalley starts at every Down By Law show, not every fifth.
30. Dave Nazworthy is the sexiest man in the universe.
31. There are no screaming babies at Down By Law shows.
32. Down By Law don't open their sets with the national anthem.
33. Ed does bass better than Jose Canseco does Madonna.
34. Rosanne Barr will never sing for Down By Law.
35. Down By Law don't need umpires to tell them if they were singing on or off key.
36. Dave Smalley lets his fans sing along with him. Dwight Gooden sings alone.
37. Down By Law don't pre-empt "Studs" or "Love Connection" on tv.
38. Down By Law don't tuck their pants into their socks.
39. Down By Law don't need drug testing.
40. Down By Law don't have facial hair.
41. Down By Law don't need designated players.
42. Down By Law don't scratch their crotches in between songs.
43. Down By Law don't have stupid mascots in animal costumes doing tricks every time a string breaks.
45. If they're not the highest paid band on a bill, Chris Bagarozzi will not sit on a beach chair on the middle of the stage until his contract is renegotiated.
46. Dave Nazworthy doesn't put pine tar on his drum sticks.
47. Down By Law don't play "Take Me Out To The Ball Game" quite possibly the only tune more annoying than "It's A Small World " and "99 Bottles".
48. Down By Law doesn't cause massive traffic jams on the northbound 110 freeway when you have to go to the bathroom really really bad.
49. Down By Law's audience don't do The Wave.
50. You will never see a "Down By Law vs. Slapshot" episode of the Family Feud.

By Joy Aoki

with inspiration from Caroline M., Chris S., Martin W. and Kevin Dupont

THE S

Just another fuckin' band. The Screw are a Colorado based band who play a mixture of melodic hardcore and ska (in other words, Operation Ivy rip offs, just kidding ha, ha). This interview took place one stormy night in their van outside the Filth warehouse. Interview by Katja.

MRR: Here's a basic question, what are your names and what do you do?

Jason: My name is Jason and I sing.
Mike: I play bass.
Kit: I play the thing with six strings on it.
Owen: I play the drums.

MRR: Why don't you tell us how it started?

Owen: Kit and I started the band, we were going to be a blues band to start but that was because I had no talent and Kit was very good, so then we started playing punk because it was just as easy to play. Then we needed Mike. We kept going through all these other people trying to find a bass player. Anyway Kit and I started it, I didn't know Mike at the time. Kit was searching around for someone to play bass.
Kit: Then Mike and I were in a class together.

MRR: What class?

Kit and Mike: Algebra
Mike: With Ms. Chervany
Kit: Anyway, we were sitting next to each other and he said if I got him a bass he could try to play.
Mike: Because I had never picked one up before in my life.
Kit: So he came up with me and we all started jamming and it worked out pretty good.
Mike: Owen thought I was a jock asshole at the time.
Owen: Because you wore jock asshole clothes.
Kit: So anyway, none of us could play and sing at the same time so we decided to try and find a singer. That was equally as difficult as trying to find a bass player. Then we just stumbled upon Jason somewhere at school.
Mike: It was through Alysse I think.
Kit: So then Jason came up one day and it all just kind of clicked and fell into place. We had this very rough weird sounding music.
Owen: It was the absolute pinnacle in simple punk rock.
Kit: Because Kit was the only one who could play.

MRR: Because Kit was the one who went to music school.

Mike: Guitar lessons.

MRR: How did you get the name THE SCREW and what does it mean?

Kit: We'll let Owen take that one.
Mike: First we were CATTLE PROD though.
Owen: Then of course some other band had that name.
Kit: And they had an LP out. We decided to come up with something fairly original like THE SCREW. We thought there would be 60 other screw bands but we haven't heard of any yet.
Mike: I hated the name at first because everyone thought we were some sexist bullshit type band or a Screwdriver spin off, which we aren't.
Owen: I got it out of a Bob Marley song.

MRR: So what does it mean?

Owen: It has different connatations. I got the one out of a Bob Marley song called "Talkin Blues". In the song it says he seems to wear a permanent screw. I thought that was pretty pertinent because it sort of fit us all because we all seem to be wearing a big screw. It also is the term for a prison guard.

Jason: Which Mike tried to explain to a cop in Nevada who pulled us over and was harassing us about being to young to be in a band on tour.

MRR: Do you have any vinyl out?

Kit: We have a 7" that we put out ourselves and a split 7" with a cool band from Denver called PHANTASMORGASM.

MRR: You did it all yourself right, you're not on any label?

Kit: We're still in debt.

MRR: Are you trying to get on another label or do you want to keep doing it yourself?

Owen: It all depends on what kind of deal you get or what ever.
Mike: Not even a deal, if somebody would just pay to have them pressed and we could do what we choose and not what they tell us, something like Lookout or Very Small.
Kit: It's very satisfying doing it yourself.
Mike: Because you're in control and responsible for everything you do, but on the other hand you have no distribution and there is a lot of stress involved. I still think the D.I.Y. ethic is a good way to go though.

MRR: So, are you planing any records in the near future?

Jason: Yes, we're probably going to do a split 7" with this band called SPLITTING HEADACHE from Colorado Springs.

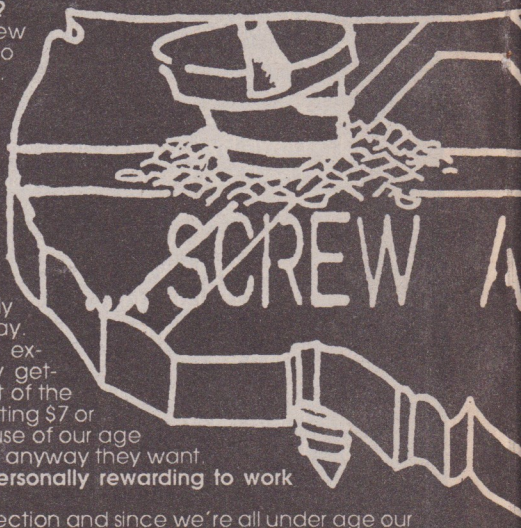
MRR: The band who sings G.G. Allin cover songs?

Mike: They're nice people and they play good music. I don't agree with anything G.G. Allin says or does but I like his music so I see nothing wrong with it.
Jason: Then we're thinking about doing a 7" of some of our Oi! and Ska songs.

MRR: What is going on in Colorado, is there much of scene there?

Owen: Absolutely nothing, except Colorado Springs.
Mike: In Boulder, unless your name is Dead Silence, you might as well forget about it.

MRR: So you all work in an old folks home, how did that happen?



Mike: I got the job quite a few years ago and everyone who worked there was really nice. For shit work it's a decent wage. Anyway, I got Owen a job there next. He got fired for stealing bread from his old job because we were so poor we couldn't afford food.
Owen: Now Mike and I are both cooks.
Mike: Yea, we get the pleasure of cooking rotting, bloody animal flesh every fucking day.
Owen: We're being totally exploited because we're only getting $5 an hour while the rest of the people we work with are getting $7 or more. They think that because of our age that they can fuck us over in anyway they want.

MRR: Do you find it at all personally rewarding to work there?

Kit: It's all one big drug connection and since we're all under age our bosses buy alcohol for us.
Owen: That's about the only advantage to working there.
Mike: I find it really depressing. You see all these people who are retired or whatever and it is supposedly the happy years of their life and they're all depressed and miserable except for a very small minority who are drunk all the time.
Kit: Or the ones who are on happy pills.
Mike: You wonder what the point is of it all, why bother to try and do anything because you're just going to end up rotting away in one of these fucking old folk homes and die and nobody is going to give a shit.
Owen: Oh good Mike, lets get on the depression trip. Everything sucks, the whole world sucks
Mike: No, that place is so depressing. They are all loaded and they nit pick about everything because either they disowned there families or their families disowned them, either way it is all depressing.

MRR: You guys are all really different from each other, how do you bring it all together and make it work in a band?

All: We don't.

MRR: That sums it up pretty good.

Kit: We all get up on stage and try to tell each other what to do.
Mike: And everyone gets pissed off at each other.
Kit: So then it works out. Out of the anger towards each other we get a pretty decent sound.

MRR: Do your differences ever cause any major conflicts?

Mike: Kit has walked out before. And we all get really pissed off at each other.

MRR: When there is a major conflict, how do you deal with it?

All: Silence
Owen: We just don't talk to each other for a while and everybody chills. We think the music and the message is more important than any personal bullshit that is going on.

MRR: What are you trying to accomplish through your music?

Owen: I think the whole point is just to make people aware, I don't think we should tell anybody what to think or how to act or anything like that.

MRR: You just want to present them with the idea.

Owen: With a point or an idea, exactly.
Mike: Or just a basis to think. Even though all of us are totally different there are some basic things that we agree on and the outlet to relay this message is through music. It doesn't matter if someone is paying attention to it or not it's a way of us doing something. A way for us to feel like we're doing something to make this world a better place, even though it's not directly related to anything.

MRR: So what is your message that you're trying to convey?

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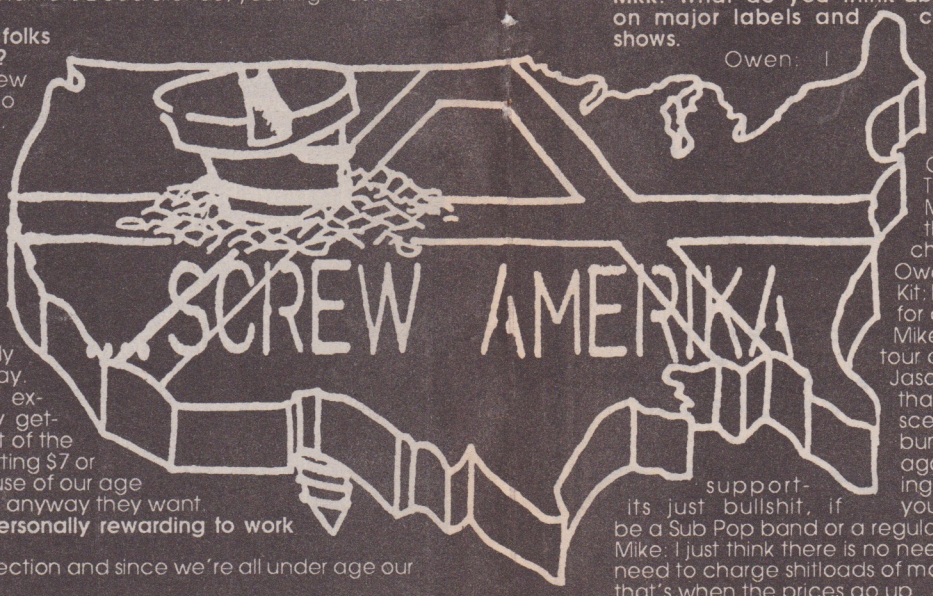

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MRR: What do you think about independent or punk bands going on major labels and charging large amounts of money for shows.
Owen: I think anybody that charges a large amount of money for a show is a fuck.
MRR: Even though you just paid $15 to see H.R.?
Owen: That's different, that's reggae. That's a totally separate genre of music.
Mike: H.R. had his so called punk roots though. Why should his whole attitude change now that he is playing reggae.
Owen: He wasn't headlining, Culture was.
Kit: If it's a benefit I can see charging more for a cause.
Mike: What about Fugazi, they went on tour and didn't charge more than $5.
Jason: I think that the whole thing of it is is that it goes against the whole punk rock scene. If you're going to charge $15 to a bunch of punks who can't pay it, it goes against everything you believe in. You're ing this complete capitalism for yourself, you're going to do that you might as well support- its just bullshit, if be a Sub Pop band or a regular pop band.
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Mike: What ever is on the persons mind who writes the song. Usually Jason writes most of the lyrics and it is just relaying whatever he's thinking about at the time.

Jason: Some of our songs are about the social injustices to the Native Americans, how the government is screwing us over and some are just personal things. All the undesirable shit that is going on in the world.

Mike: Pretty standard punk rock fare.

Jason: But it's really just about the actual realization that this shit is here and someone has to do something about it or everything is going to continue to go down the tubes real quick.

MRR: What do you think about independent or punk bands going on major labels and charging large amounts of money for shows.

Owen: I think anybody that charges a large amount of money for a show is a fuck.

MRR: Even though you just paid $15 to see H.R.?

Owen: That's different, that's reggae. That's a totally separate genre of music.

Mike: H.R. had his so called punk roots though. Why should his whole attitude change now that he is playing reggae.

Owen: He wasn't headlining, Culture was.

Kit: If it's a benefit I can see charging more for a cause.

Mike: What about Fugazi, they went on tour and didn't charge more than $5.

Jason: I think that the whole thing of it is is that it goes against the whole punk rock scene. If you're going to charge $15 to a bunch of punks who can't pay it, it goes against everything you believe in. You're ing this complete capitalism for yourself, you're going to do that you might as well support- its just bullshit, if be a Sub Pop band or a regular pop band.

Mike: I just think there is no need for it. Fugazi proved that you don't need to charge shitloads of money. When bands start to get greedy that's when the prices go up.

Owen: If bands go onto major labels I think it would be okay if they did it their way. The majority of the bands that I can think of on major labels are just tools for a label. They're told when to make a record, when to go on tour.

Mike: Like the Dwarves, they were going to be dropped unless they got an album out that sold. So they ripped off a bunch of old punk songs and turned into blood guts and pussy and everyone likes them.

MRR: What do you think of operation dessert storm and the whole middle east situation?

Mike: The new world odor. The defense budget was being cut, the cold war is over and the government was still spending trillions of dollars on the military so they justified it buy creating a war. Every year it's somebody different, Noriega, Ortega or whomever.

Kit: The commies aren't enemies anymore and we're running out of bad guys to fight so we create our own.

Mike: There was this guy I heard on N.P.R. who was an ex-C.I.A. operative. He was talking about how the C.I.A. was over in Kuwait stopping Iraq from importing oil months before the whole crisis began. Iraq didn't have any other options than to invade Kuwait to keep Iraq going, economically not militarily. The U.S. basically started the whole war. A year ago Saddam Hussein was our ally, and now he is portrayed as being as bad as Adolf Hitler.

MRR: In this situation, or in everyday life, do you believe in protests or direct action?

Mike: I agree with it to a certain extent. Before the war we went to a bunch of anti-war protests but they don't really do anything. In the sixties it failed for the most part. When you go to a protest, everyone that's there except for a few hecklers, agree with you on what you're trying to protest. By going around and siting in the street like we did, we're only pissing other people off and nothing is being accomplished.

Jason: But damn it's fun.

Mike: Yea, it's an outlet. Direct action doesn't really accomplish anything in the long run either.

Owen: If you do direct action towards towards institutions instead of individual people you're costing them money which hurts the corporation.

Jason: If you're sticking Cheez-Whiz in teller machines, which I'm not saying to do, you can do some good things. You're fucking over the corporation.

Owen: And their going to have to replace those teller machines which is going to cost them more money in the long run and they're going to have to pay for it and pay for it. If you keep agitating and agitating you're going to fuck things up for them.

Kit: American Express loses two billion dollars a year on unpaid bills yet they still make enough money to be one of the richest corporations. The entire fucking world would have to direct action to actually make a difference.

Owen: The whole economy is eventually going to collapse and that is pretty self evident. You have the S&L crisis, the national debt and the economy is in a recession.

Mike: You can do your part against the system or whatever but in the end it is all a futile effort in the end. No matter what you do it's not going to change the world. You can change your own environment, and the way you live but as far as the rest of the world goes there is nothing you can do.

Jason: But it's worth a try.

Owen: Yea it is. If you look at our society today it's comparable to the Roman empire. Rome was completely decadent at the end of their thousand year reign and they fell. They were one of the mightiest empires on the earth and they fell because a bunch of barbarians came from the north and took them over. Our society has gotten mega decadent in the last two hundred years. People are going to run out of resources and there is not going to be anything left. Either that or it's going to be a military reign.

Mike: If any situation does arise where there is a major uprising of the masses I think the martial law would be instated immediately. The military machine would just control everything. Look at the Soviet Union.

Kit: In the middle east we're not fighting for human rights, they say we were.

Mike: Kuwait wasn't a free country, women couldn't drive or vote.

Kit: The U.S. was fighting for our way of life, so you could drive your car and sit in front of the T.V. and drink beer. When the oil resources run out not only is our way of life going to fall apart. When the U.S. runs out of oil nothing is going to work. Not even the mighty military machine will work if we run out of oil. The government running us and us destroying our environment are all interconnected. If we don't do something to change this there will be nothing left. By creating a little havoc and getting peoples minds off their T.V. sets and all the bullshit that they live around and make them realize that you have to turn around their way of thought and regress in a way.

Jason: I think it will come from the poor people first. If we keep going the way we are now these people are going to run out of food. I think it's going to start with them because they are going to get fed up with the way things are going and start to revolt.

Mike: I don't think they will. The government is trying to cover up all the negative aspects of our society that grew out of the Reagan years. During the S&L crisis the cover up was people burning flags and how anti-American they were. Now to cover up the deficit they started a war. The government can keep the masses idle by doing this shit to keep their minds off the real problems.

MRR: On a lighter note, you're on tour right now. Why don't you tell us how that is going.

Jason: It's been pretty cool so far, we're staying at the Filth warehouse.

Owen: All the people we've met so far have been really nice.

Mike: We were pulled over twice in Nevada for no reasons at all. We stopped for gas both times in these really small towns and the cops followed us out of town and pulled us over to harass us. Oh well, I suppose it's bound to happen.

Kit: We've had two shows so far and they went really well. Everyone is really supportive.

Jason: Even Jake (from Filth).

Kit: Most of these people haven't heard us before but they'll listen to us and give us a fair shake unlike a lot of other places.

Jason: Like Boulder.

Mike: If you weren't Dead Silence in Boulder it wasn't even worth trying to play. The people out here give us a chance though. Even Jake, who hates ska, was skanking around. And you've got to put this in to embarrass him.

MRR: Do you have any closing statements?

Mike: Just think for yourself and come to your own conclusions. That's basically what I think punk is about anyway.

Jason: I just want to thank my mom and my dad and Kevin Seconds.

MRR: And Youth of Today.

Jason: And everybody at the warehouse for letting us stay here. I think everyone should think for themselves and have a good time with what they are doing just as long as it doesn't infringe on other people.

Owen: I think I'll go along with Jason. I think that people should learn to think for themselves. I think people should be allowed to do what ever it is that they want as long as it doesn't infringe on another person's human rights.

Kit: And we just want to thank everybody who has helped us out so far.

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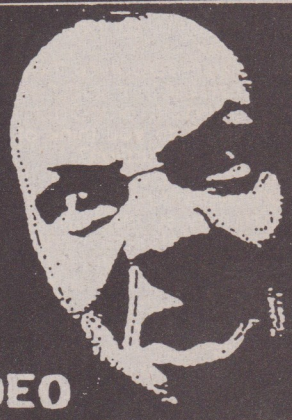

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WHEELCHAIR FULL OF OLD MEN RECORDS AND TAPES

This is the story of about the only on-going label in the greater Stow/Kent, Ohio area. For the past six and a half years, WHEELCHAIR FULL OF OLD MEN Records and Tapes has put out the music that makes people want to destroy their stereos. It all started back in 1985, when on a whim, a purely terrible tape by a guitar/voice duo called MEDULLA OBLONGATA was released on the as yet unnamed label. A year later, the second release by THE BART was released by the same fool. Both bands are now defunct and as well they should be. Such is the curse of the WHEELCHAIR label.

In May of 1987, the first tape by supergroup, SOCKEYE, was released. It was just the kick that WHEELCHAIR needed to give it a head of steam that couldn't be held off. Nonetheless, it was another year before, in February of 1988, the label was christened WHEELCHAIR FULL OF OLD MEN. The first official release was a compilation tape called "Music for Your Cat's Brother". It contained the now-infamous SOCKEYE as well as such notables as BOY IN LOVE, who made their debut on the tape. The second and third releases were by those bands respectively. "Music That Gay People Would Like" by SOCKEYE (WC002) found great acceptence and sold out of its 100 copies in a matter of about 5 months.

A slew of one-time bands followed. THE TANGABINGBATS, BIG UNION JUNCTURE, GAY FLORISTS, WIGGLY WIGGLY AND OFF WITH MY FACE and three other SOCKEYE tapes were all released before the end of 1988. 1989 was an incredible year for WHEELCHAIR. That year, in October, the first vinyl release was realized. It was a split venture between WC and Family Fest Productions of North Carolina. SOCKEYE was the WC band to hit it big with this split 7 EP. It contained four of their shittiest songs along with eight by the now-defunct That Cheezy Sensation, One thousand copies were pressed of this disasterpiece (a mere 100 on black vinyl and 100 on clear blue). The 7" is now sold-out and will never go back into print.

1989 also held releases by a myriad of schlock hands such as NEW ROGER DIARRHEA, THE E PLURIBUS UNUM BAND (now thought to be the worst tape ever released by the label), DAVID SCHALL (the critically acclaimed 102 gem by SOCKEYE's lead singer), BOY IN LOVE, BOOGER SAFETY PILL BARN and BUG. SOCKEYE also released two new tapes that year and the big newcomer to the label was VOLKSWHALE, who released their first demo which catapulted them into the beginning of their obscurity.

1990 was a dizzying year. Two new slabs of shit found their way to vinyl. In February, VOLKSWHALE made their vinyl debut with "Borschta". Only 500 were made, but for some odd reason, many remain (the 100 pressed on pink vinyl and the 100 black vinyl copies are sold out however). This cult band of the odd and nauseating put forth their 9 greatest efforts to date. SOCKEYE also put out that year with the June release of their classic eight song slab, "Coprophagia". Things were better than ever for the label. The SOCKEYE ep sold out its 500 pressrun in 7 months. It is now in its second pressing of 200 copies which promise to be the last made.

1990 was not without its heap of tape-released garbage. That year brought along FOOT LONG CLITORIS, THE UNITED STATE OF AMERICA, CRAZY CRAZY LISPING POLICEMEN, INSTANT EVIL, CAVE CLOWN MICROWAVE (2 different volumes), BOY IN LOVE, BRAINLESS, MY SEVERE DISPLEASURE, THE WORKING MAN'S DON KNOTTS, ARMLESS AND ANGRY, SANSKRIT and others. BOY IN LOVE's three tapes that year was a feat rivaled only by Sockeye themselves. Other repeat performers were ARMLESS AND ANGRY and SOCKEYE, who released a three hour (90 minutes in each channel) tape along with their second vinyl offering.

This year things have never been better. BOOTY BEAR, THE TOUGHSKINS, THE POOPS, ASTHENIA, VOLKSWHALE and others have put their piece on cassette. The vinyl offerings have also never been finer. A limited edition of 100 copies of a split SOCKEYE/VOLKSWHALE 7" was released early this year. The record is simply a lame collector's ploy since it is merely a repress of one side of "Borschta" and one side of "Coprophagia" on a single butter-colored slab of wax. This young year has also brought the release of a split WHEELCHAIR/VINYL COMMUNICATIONS venture of the VOLKSWHALE/TITWRENCH split 7". It is a pressrun so far of 1500, so there is no shortage on this great release. The most recent and perhaps proudest release is WHEELCHAIR's release of the debut 7" by THE MEATSHITS. The Modesto,CA band makes their 90 song live debut in a run of only 500 records with a helluva vile cover which is so bad that WHEELCHAIR requires an age statement in order to sell it.

WHEELCHAIR rolls on through the 90's. Undoubtedly, the near 60 releases to date will be but a drop in the vast sea of potential ma- terial. Write to WHEELCHAIR FULL OF OLD MEN RECORDS AND TAPES c/o Dave/ P.O.Box 2143/ Stow, Ohio 44224 for more information on the releases and all the shit that goes on in the minds of WHEELCHAIR.

DISCOGRAPHY (tapes to numerous to list)

Oct '89 - SOCKEYE/THAT CHEEZY SENSATION split 7"ep (1000 pressed)

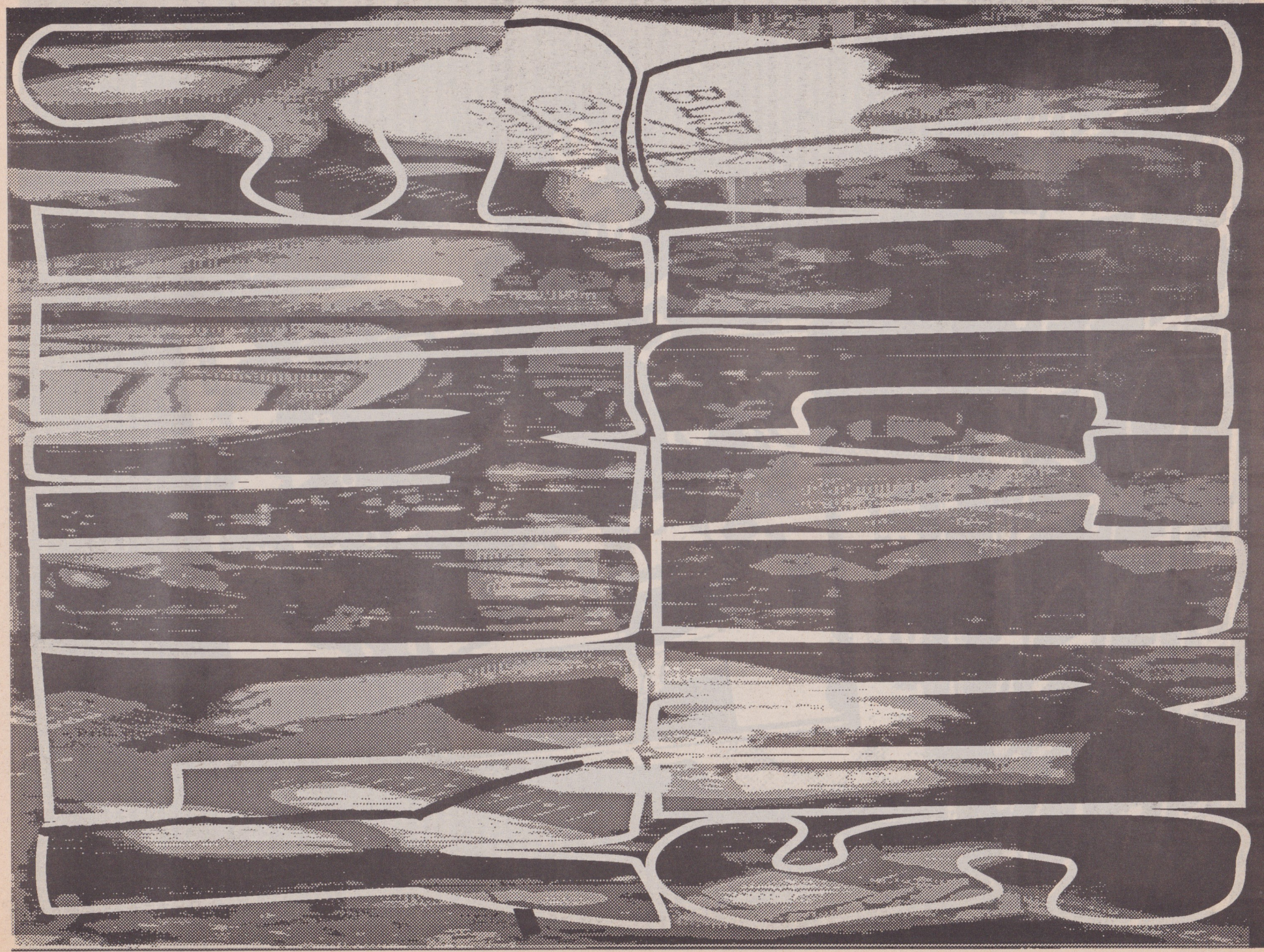
Feb '90 - VOLKSWHALE "Borschta" 7"ep (500 pressed)

June '90 - SOCKEYE "Coprophagia" 7" (500 first pressing, 200 second)

Jan '91 - SOCKEYE/VOLKSWHALE split 7" (100 pressed)

Jan '92 - VOLKSWHALE/TITWRENCH split 7" (1500 first press)

Mar '91 MEAT SHITS "Pornoholic" 7"ep (500 pressed)



Hailing from Santa Rosa, CA, Victims Family has earned the reputation as one of America's most innovative, thoughtful and genuinely sincere underground bands. Combining terse, powerful bursts of hardcore, jazz and metal, this trio has released three great albums on San Francisco's Mordam Records as well as a few singles and compilations. Although one of the most witty, sharp politcal bands around, this brief dialogue centered more on what it is to be Victims Family. Interviewed by Andrew Asp on March 31, 1991, in a van outside of Gilman.

Tim- drums; Ralph- guitar, vocals; Larry- bass

MRR: Let's start off by talking about the tour...

T: We're going to be gone for eleven weeks. We started up in Eugene, OR, and we've done four shows, with sixty one to go.

R: We're going all the way across the States, and eleven of these dates are with NoMeansNo. Then we fly to Europe from New York, do three weeks over there, and then we fly back and do another five weeks in the States.

MRR: You do pretty well over in Europe? Big crowds?

R: Yeah, in Holland and Germany we're playing for like 400-600 people, and Italy's like maybe 200 people.

L: You play these villages where there's only so many people... there's like 600 people in the whole village.

MRR: I hear from a lot of bands who say they can't make a red cent over here, but seem to do really well in Europe.

R: Yeah, but there's a lot of bands who have been really persistant and manage to eek out a decent tour in the States. Like Coffin Break, they've never had a really bad tour over here. They tour incessantly. I mean, you gotta make money to survive, but playing the States is so much more rewarding because it's our own culture. All of our songs come out of this culture, and to play for people in this country and have them hear our words is really rewarding.

MRR: This album (White Bread Blues) is doing pretty well, and Mordam is doing their job. Have you ever had plans to jump ship?

R: There was a time when we weren't that happy with it, but things started turning around a lot. It was about two years before we saw a cent from Things I Hate To Admit, and we knew it was selling. We had a lot of debts we had to pay off, so that worked to do it.

MRR: Mordam is primarily a distributor, and it seems like the label is kind of a secondary thing.

R: It's a really great thing that Mordam is doing, getting all the smaller labels together and giving them one voice to speak with so they can get into all the shops. I think with our next record, we'll probably end up making it ourselves and end up licensing it to Mordam.

MRR: What do you guys think about Santa Rosa?

T: Don't live there.

MRR: But you stayed...

T: Sonoma County is a wonderful place!

R: I don't know if I would have stayed if it wasn't for the band. It's not that I don't like it, but it's sometimes kind of boring. But there's so many great bands, and they've all gone out of their way to be pretty original. You don't see really derivative hardcore bands.

MRR: People use the word jazz to describe Victims Family, but it's not like a swinging, improv kind of jazz. It's more of a tight, spastic kind of jazz...

T: That's the fallacy of the whole jazzcore thing.

R: It's not jazz in the sense that it's improvised. There's a little, tiny room for improvisation. I'm just really into writing *songs*; I get really bored listening to a bunch of musicians jerk off. It's not my thing.

MRR: I've always found it weird that you guys get tagged onto the Bay Area funk scene, too.

R: That element's always been in our music, but there's also been hardcore elements, metal elements— a lot of differents stuff making up the sound. Seeing a lot of those bands and playing with them taught me a couple of things. First, people really do respond to a groove, whether it's a punk rock groove or a funk groove. The other thing is that we *hate* playing big rock'n'roll clubs. It totally reaffirmed my faith in the whole do-it-yourself kind of thing. I mean, even now we play some shows where the door might be too expensive, and that's kind of a drag. But I think we're doing a lot better than we were for a while.

MRR: You guys have been going since 1984. How would say the scene has changed?

L: Well, we've got Krishna bands and baseball bands...

R: There's healthy changes and there's bullshit, too. There's still the whole underground thing, which is gonna be there anyway. Occasionally it attracts a lot more people, and then it falls by the wayside for a while, but it never dies off. Right now, every fucking band in the Bay Area has some guy who think's he's Les Claypool (of Primus). It's just pathetic that people try to gain an identity off someone else's trip. They can't go out of their way to be themselves. They try to play metal *and* funk and do a disservice to both.

T: The worst is all the old punk bands that turn metal, and now they're turning metal with a funk edge.

MRR: Let's talk some more about touring. How do you deal with staying together in a van for great lengths of time?

R: When you hang out with somebody for as long as we have, you just know when not to push their buttons. You know what sets them off. You just have to respect the people you're playing with. Also, we fuck around with each other a lot to break the tension...

L: We get totally insane. We're not even the same people by the end of the tour. But I think it's really healthy to put yourself through that. You learn so much, and I think we get stronger every time. When you're out there, nothing is certain, you've just gotta plan your next move.

MRR: And that's the best way to really see what the heartland is like, with a band to move you through...

T: That's the best thing about it.

L: When you've got the opportunity, you can't waste it by fighting among yourselves. I mean, how can you say anything about world change if three people can't get along. We've got such a good thing going.

R: And we love to travel. That's one of the funnest things about being in a band.

MRR: When you made the decision to play this kind of music, did you get a lot of flack from your parents?

R: Yeah, I *still* get that shit. We got interviewed in BAM, and my brother showed it to my dad, who was just beside himself. I'm sure if Victims Family breaks up and I end up in the gutter, my parents will be there saying "I told you so..." But that's something everybody deals with. I was like 20 units from getting my B.A. and I just said "fuck it." I just hated it.

L: It's funny how college is such a commonly respected thing, when half the people are just getting loaded, fucking, and cheating their way through it. And we're out here working our asses off for little reward, and you always look bad. It's the no respect thing.

MRR: What words of advice could you offer a new band?

T: If you've got a band, just get off your butt, get a van and just go!

L: I'd say that it's easier to sound like yourself than to sound like someone else...

R: Definitely. That's the main thing, man. There's so many people just milking somebody else's trip. The best bands come from people who just express their own shit, whether it's Poison Idea or R.E.M.

L: I think a lot of people's perception of us is that we go out of our way to incorporate all this difficult stuff, when we really don't do anything to, like, "create a sound."

R: I never say, "I'm gonna write a 6/4 thing or a 7/8 thing." If I have to break it down, it's like "that's a riff and that's a rhythm." We're not as jazzy or trained as people think.

L: It's just that there's hardly any limit to what you can do.

MRR: Okay, you've got White Bread Blues; what kind of compilations will there be in the near future?

T: Well, we got Sasquatch on Kirbdog records.

MRR: And a split 7" with...

All: Coffin Break!

L: "Sinatra" is going to be on a Flipside comp.

T: And there might be a European live recording coming out.

MRR: What's up with that?

T: These guys in Munich have this really cool set-up to record bands. They recorded us and we told them we might do it but not to do anything with it yet. But we couldn't get a hold of them, so we don't know what happened...

R: So there's probably a cool boot running around in Germany now.

MRR: How would you feel if you saw a cool Victims Family bootleg record floating around?

L: We'd sue them!

R: If it was a live record, I'd feel a little queasy about that, but less so than if someone was copying our actual records. That's *much* different.

MRR: Any last comments?

T: The drummer from Nuisance rules!

R: I never have anything to say that question.

L: There *is* nothing more to say...

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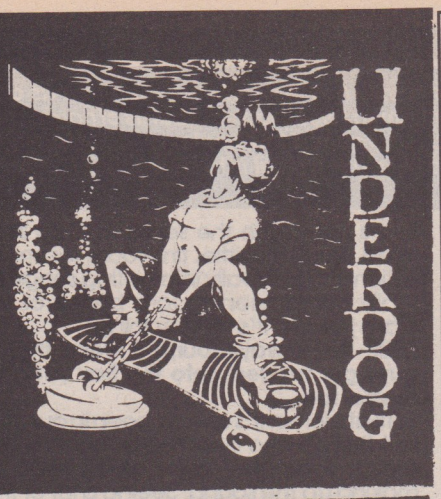

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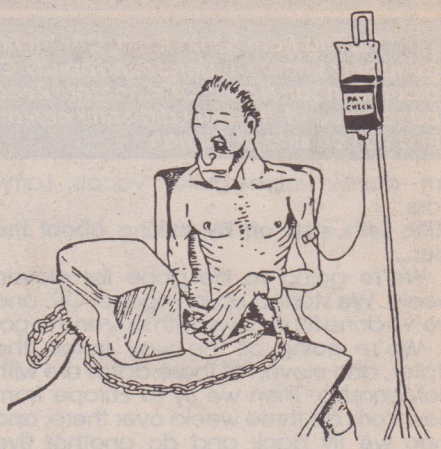

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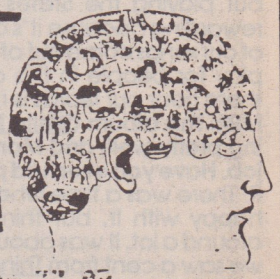

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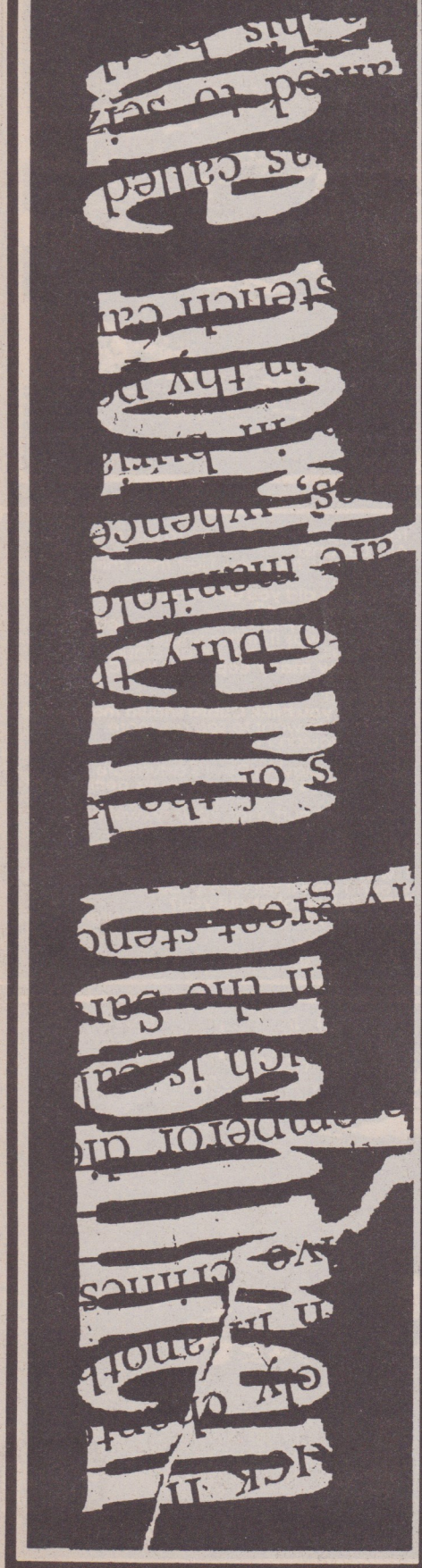
Interview by Mike LaVella



Pittsburgh, PA. My hometown. Wouldn't you know it, after 23 years I leave and things start to happen. Certainly one of the best, and most interesting bands that I've heard recently are THE NORTHERN BUSHMEN and Pittsburgh just happens to be their home. Rarely have I ever seen a band that was as representative of what's going on musically in the world at their age (16-18) and even stranger out of Pittsburgh. Many of my old friends and contacts there started calling and writing me to tell me of their existence about a year ago and when I went back for my yearly visit I had a chance to meet and talk with them myself. This interview reads more like a conversation (i.e.-I probably talk too much) but we had actually never met before, and had a lot to say. Sort of the old school meets the new school or what have you. They have one amazing EP on Cubist Records and some more records in the works. They are currently playing around the East Coast. They could be the best thing that ever happened, we'll see.

Interview w:
Mike - vocals
Pat - guitar
Noah - drums

Mike: I just want to say that Noah is a redneck hick.

MRR: How many packs a day do you smoke?

Noah: Someone already asked us that, some other zine.

MRR: Something you should know about Maximum Rock 'N' Roll, most of what goes into the zine is stolen from little obscure fanzines. We just recycle it and use it for the big time.

All: (Believing me) Oh.

Pat: I quit smoking.

Noah: Not nearly as much as I did the last time we were asked that question.

Mike: I'm up to about 2 packs a day

MRR: How did you arrive upon the name?

Noah: Pat used to have a shirt that said "Life among the Northern Bushmen must be very interesting" and it had like a little hut and stick men.

Mike: We had a whole list of names

MRR: Like what?

Mike: Steel Shank Henry

MRR: Want to know some of the names Half Life almost had?

All: Sure.

MRR: Rebels With Moms, Living Color, but most of all, Monkey Island.

Noah: No way! It's like "she's living a Monkey Island."

MRR: What was the most influential show that you ever saw? I mean what made you want to play?

Mike: Oh man, Duran Duran.

MRR: Everyone says that.

Noah: RUN DMC.

MRR: Why did that make you want to play, white ?

Noah: Cuz they rocked!

Pat: The movie "Heathers."

Mike: Man, seeing the Jesus Lizard was amazing! The next day in school I was talking to a kid and I said, "Man, he put down more beers on stage than you ever will in your life." I was so impressed by David Yow.

MRR: So you guys aren't touring with Gorilla Biscuits anytime soon, eh?

Noah: When we played with the laughing Hyenas, it considerably changed my life.

MRR: I think you guys sound like the Hyenas a bit but you also remind me of Unrest.

Mike: Aw man!

Noah: Why do you say that?

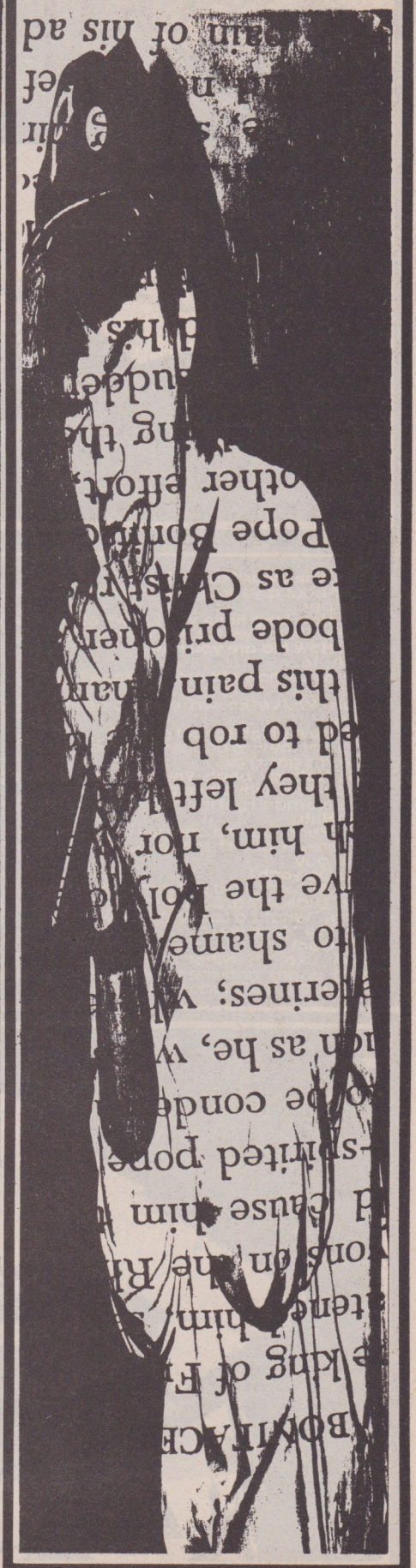
MRR: On an emotional level, the melodies, because you guys know how to play your instruments.

Pat: Our bassist is a very talented musician.

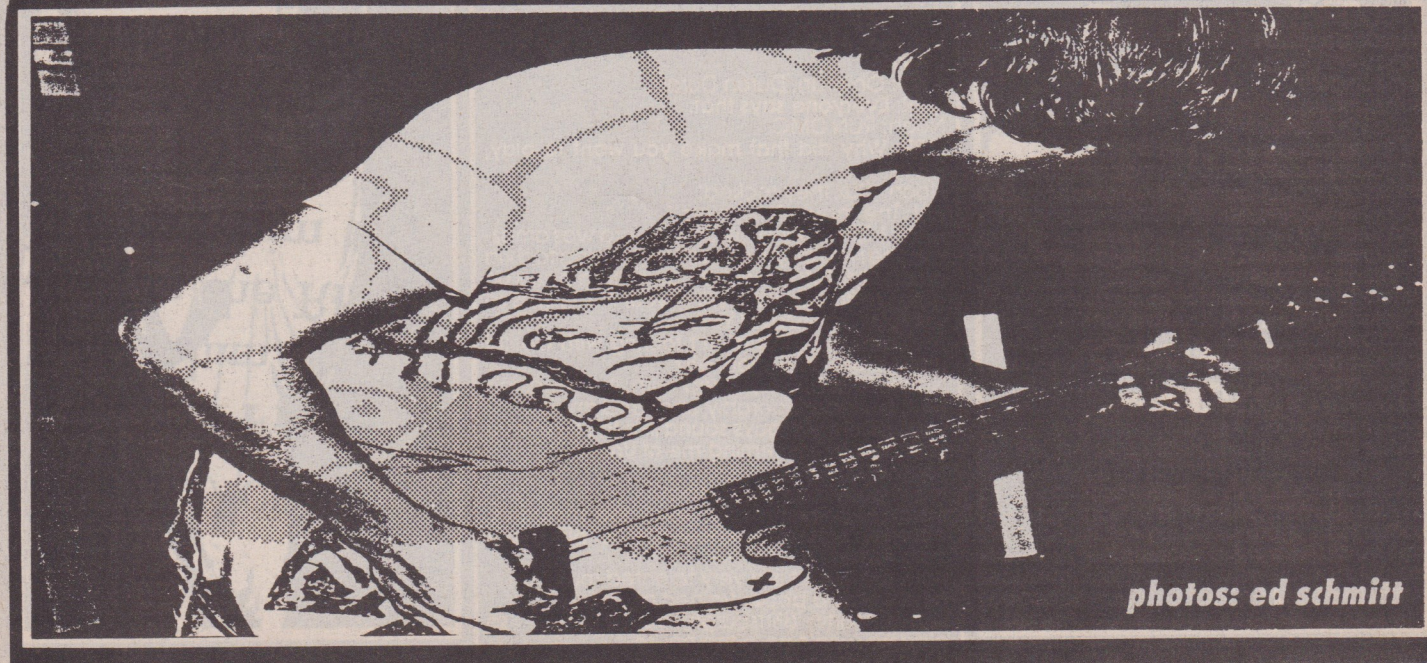
Noah: He's a paper trained musician.

David Martin (Pittsburgh record guru): so glad he won't go in the house.

All: (Laughter).



MRR: When was your first show?
Pat: About a year ago with Knifedance and Thumper.
MRR: How long have you known each other?
Noah: I've known Pat since I was 12.
MRR: How old are you now?
Noah: 16.
MRR: Mike, how old are you know?
Mike: 16.
Noah: We've known each other about 3 years.
MRR: How's high school going?
Pat: I got my head caught in a chair once.
Mike: It's going ok.
MRR: Nobody beats you guys up for being radical and subversive punk rockers?
Mike: No man. I got the homeboys on my side.
MRR: Huh.
Mike: Yeah, but the one guy I was closet with got thrown out of school for beating up a white guy.
MRR: Oh yeah?
Mike: Actually, I did get some static for wearing a Lubricated Goat t-shirt. Everyone was going, "What's a Lubricated Goat man?" So I was like "Fuck you."
MRR: Cool.
Noah: Like, it's either metalheads, or new wave dudes and then there's a lot of the "smoke the ice" dudes.
MRR: Really? You know kids that are addicted to drugs?
Mike: Aw man! I know plenty of them!
MRR: Really, Man, no one took anything heavy when I was in school.
Mike: Well, that was WAY back when...
Pat: High school was the funnest time of my life.
MRR: Boy, times are changing.
Pat: What, wasn't it for you?
MRR: Christ, I was beaten up because some kids found out that I went and saw DEVO. In those days there were no punks, at least not in my school. I was it.
Mike: People sometimes wrongly equate me with the skinheads at school...
MRR: Wait, there are skins in your school?
Pat: Well, Mike was a skinhead for sometime.
MRR: You were?!?
Pat: Just kidding man.
MRR: So you guys have been together over a year, when did your record come out?
Pat: 6, 8 months ago.
MRR: Are you happy with it?
Noah: It's ok.
Mike: I'm not.
Noah: The stuff on our Circuit single is such a misrepresentation of what we actually sound like nowadays.
Damon (ex-Half Life, Heritics, Punching Contest): That's a good way to put a record out.
All: (Laughs).
Noah: Hey, fuck you. I just think the first single is better.
MRR: How did you get hooked up with Circuit in the first place?
Pat: We played with Surgery, Sean liked us and that was it. If the single comes out and does well, we might do an album.
MRR: How many copies of the Cubist single exist?
Mike: 500.
MRR: Do you think Cubist should make more?
Pat: I never want to see anymore.
Mike: I wouldn't mind.
Pat: Huh?
Mike: I'm playing Devil's advocate.
MRR: What's up with you guys getting hurt a lot?
Mike: I get hurt a lot. I always wake up in the morning with bruises.
MRR: Why?
Mike: Well, if I get drunk, I fall down. Last night I was at Pat's house swinging a hatchet around and it fell on my foot.
MRR: Pat, what about you?
Pat: All my fingers have been broken at least once.
MRR: Really?
Pat: Yeah, some more than once.



MRR: What about you Noah?
Noah: If you must know, I have 22 degree scoliosis. My back feels like shit all the time.
MRR: Jesus, you guys are suffering. On a happier note, if you could be locked in a closet with anyone, who would it be?
Mike: Go right ahead Pat.
Pat: You Mike.
Mike: Pat's got this thing for Winona Ryder, but he's too embarrassed to say anything.
Pat: Repeat the question.
MRR: C'mon....
Pat: Ok, Winona Ryder.
All: (Laughter).
MRR: What about you?
Mike: Pig Champion.
MRR: (Laughter) What about you?
Noah: The Ultimate Warrior.
MRR: (Chuckles, etc.) Here's a question from Dave Martin.
Noah: What, how many records do you own?
MRR: No, why do you do it all? Why do you guys play?
Noah: Because no one else will.
Mike: I do it for fun.
MRR: That's good, that will take you far.
Noah: The same reason that papa smurf has a beard and the rest of them don't.
MRR: To separate ya from the rest?
Noah: Because there's a few people who believe that we can.
MRR: Do you guys consider yourselves punk rockers?
Pat: We're just some guys.
MRR: Do you own any Black Flag albums?
Pat: Well, I have a Black Flag album.
MRR: Then you're a punk rocker.
Noah: We all hate C.D.'s.
MRR: So you guys were never straight-edge huh?
Mike: Those fellows (points to Noah and Pat) were quite straight-edge, and that's why I hated them.
MRR: So you came along and introduced them to "the friendly" eh?
Dave Martin: He introduced them to their minds.
Mike: I got them drinking!
MRR: So what is your recreational drug of choice?
Mike: Beer.
Pat: Walking through Squirrel Hill.
MRR: How old were you when you started smoking?
Pat: I was 13.
Noah: I was 8.
MRR: Jesus! I was watching H.R. Puffenstuff then!
Mike: When I was real little my mom would give me Scotch & Soda to help me fall asleep, so I've been drinking forever.
MRR: And what about pot? Afraid to talk about it because your mothers might read this?
Mike: During my freshman year, I dealt pot in school. I was making money, but eventually, I got thrown out of school.
Pat: We got thrown out of the same schools.
MRR: For what?
Pat: He got thrown out for dealing pot, and I got thrown out for carrying knives.
MRR: What do you plan on doing for the rest of your lives?
Noah: I give myself till I'm about 25 to do something in music, then I want to be a trucker.
Mike: I'll graduate high school...go to college...eventually, I'll become a millionaire somehow.
Pat: I'll manipulate everybody else to satisfy my own needs.
MRR: What's up, Pat Machiavelli?
Pat: Just kidding, take it easy.
MRR: Do you guys get along with your parents?
Pat: I think my mother is the greatest person in the world.
Noah: I have to agree, Pat's mother is the greatest person in the world.
MRR: Well, what about your mother?
Noah: What about my mother? Her middle name is Elma.
Pat: Noah's mom looks like Paul Shafer.
Noah: And my dad looks like the guy from Family Ties.
MRR: When I interviewed Mudhoney, they said that something that bothered them about Maximum Rock and Roll is when 16 year olds are asked their political views, so what are your political views?
Noah: I go to Pro-Choice marches.
Pat: I hate Jessie Helms, he's trying to ban what we do.
MRR: So you guys address issues individually and get involved when you feel strongly about something?
Noah: Yeah.
MRR: What are your lyrics about?
Mike: The last thing that inspired me was I read this story about a girl who wanted to see her brain so she put a hatchet through her head. Real life shit. That's what inspires me.
Pat: We have a song about parents abusing children.
MRR: Are you guys happy with how things are going?
Pat: Absolutely fucking not.
Mike: Yes.
Noah: I love it.
MRR: Do you think it's cool when older people dig you?
Noah: When Pat puts on a Laughing Hyenas record his mother says, "Is that you guys?" That's cool.
MRR: I mean older people in the punk scene.
Mike: Yeah, that's totally fucking great.
MRR: Well, it's the first time since The Five left town that there's been a local band that was truly representative of what was going on in the rest of the country.
Mike: We got the greatest breaks though. Matt Marcus recorded us for free, Brian Welker put out our record for free. All those kind of things help so much.
MRR: Are you influenced by the Birthday Party?
Noah: More like Scratch Acid.
MRR: But can't you see how much Scratch Acid were influenced by the Birthday Party?
Bushmen: Oh yeah.
MRR: So you guys are like the 3rd generation to do this kind of stuff. Is it hard?
Pat: It's very hard.
Noah: Every time we get a part of a song we have to be like, "Wait, that sounds like the Didjits, or what that sounds like Rapeman." It's harder to be original.
MRR: Who are your influences, Noah?
Noah: Rey Washam, Jim Kimball, Mac McNeely, Orestes from Bitch Magnet, the guy from Slint is pretty hot.
MRR: What about you, Mike?
Mike: John Brannon, Mike Hard, and David Yow.
MRR: Pat?
Pat: Larissa Strickland and Chris Spencer from Unsane.
MRR: Pretty solid influences. Got a question Bill?
Bill Bolchel: Do you see rock as a career?
Noah: We'll do it till we can't anymore.

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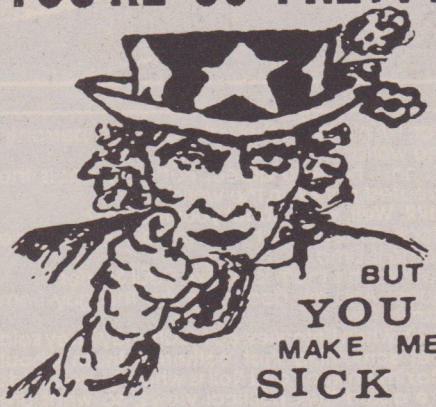

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WHEN ASKED TO DO THIS WEIRDOS INTERVIEW I DIDN'T EVEN HESITATE - THE FIRST WORD OUT OF MY MOUTH WAS - YES! I HAVE LOVED THIS BAND SINCE THEIR EARLIEST GIGS WHICH I WILL STILL CALL SOME OF THE BEST LIVE PERFORMANCES I HAVE EVER SEEN. THEIR 1ST 2 SINGLES WILL ALWAYS REMAIN IN MY COLLECTION AND TO THIS DAY THEY REMAIN ONE OF MY ALL TIME FAVORITE MUSICAL GROUPS.

THEIR "BIG CRUISIN, NUMB SKULL, BUG MUSIC, SOUND ATTACK" FIRST HIT US IN 1977 AND IT WAS A GIANT WALL OF SONIC ATTACK THAT TOTALLY RULED FROM THE GET GO. SINCE '77, THEY'VE RELEASED 2 SINGLES, 2 EXTENDED PLAYERS AND ONE ALBUM, "CONDOR," WHICH WAS JUST RECENTLY RELEASED LAST YEAR. I WON'T GET INTO THE LYRICS BECAUSE YOU AS THE READER AND LISTENER HAVE TO DO THAT FOR YOURSELF. THEIR MUSICAL OUTPUT MIGHT NOT BE AS PLENTIFUL AS SAY YOUR BLACK FLAG S, OR HUSKER DU S, BUT THIS IS THE STUFF THAT KNOCKS DOWN MOUNTAINS AND GETS ETCHED IN CONCRETE, LIKE FAITH NO MORE WOULD SAYS, THE "REAL THING!"

THE CAST OF CHARACTERS YOU ARE ABOUT TO READ ABOUT ARE AS FOLLOWS: NICKEY BEING DRUM POUNDER, BASHER, CRASHER EXTRORDINAIRE, NICKEY ALEXANDER OR BETTER KNOWN IN HIS EARLY PUNK ROCK DAYS AS THE FABULOUS NICKEY BEAT; JOHN, OR J.D. TO SOME, ON LUNGS, WIND, THROAT AND DEEP GROWLING VOCALS, AND HIS YOUNGER BROTHER DIX AS THE AXE MURDERER GUITARIST WHO POSSESS A FEEL FOR THE SIX STRINGS THAT MOST OF THESE SO-CALLED GUITAR PLAYERS COULD NOT GET IN SEVERAL LIFE TIMES.

THESE ARE THE WEIRDOS, WITH THE EXCEPTION OF THEIR NEWEST RECRUITEE MR. ZANDER SCHLOSS PLAYING BASS WHO COULD NOT BE PRESENT AS HE WAS OFF CHASING WOMEN OR TRYING TO FIND SOME KIND OF GET RICH QUICK SCHEME TO HELP HIM ALONG IN LAS VEGAS OR NEW ORLEANS.

THIS IS MORE OF A CONVERSATION AS IT IS LESS OF AN INTERVIEW SO DIVE IN AND HAVE FUN WITH.....

THE WEIRDOS

-KEITH MORRIS-

Nickey: So if you want to know about the first gig, you should ask John.

MRR: I'm here with the Weirdos and we're going to talk about their past history and what's happening with them. There are no questions per se, written down, any premeditated things about what your typical rock journalist critic type guy would ask because I felt that it just wasn't necessary. But I actually do have a couple of questions, and the first one that I want to ask you guys is....

Nickey: You mean a couple of premeditated questions?

MRR: Well, you know I couldn't sleep last night because this interview kept throbbing in my brain, it kept saying why are these guys doing what they're doing and why have they been doing it for so long?

Nickey: So when you have a question in your head that keeps you up all night after stating that....

John: Just answer the question!

Nickey: That there's no premeditated question but you say no there's no premeditated questions what you really mean is there are....

MRR: John, don't worry this is a hundred and twenty minute tape.

Nickey: A few questions

MRR: I love this!

(John's mumbling in the background totally pissed off at Nickey because we seem to be talking in circles right about this time and Mr. Alexander isn't being too cooperative.)

MRR: There's two okay!

John: When you went and bought your tape you thought, well Nickey's going to be there...

MRR: Look, Nickey, why are you so fucking weird?

John: Nickey, don't ask questions about the questions! Okay!

Nickey: What was the question?

John: You're just confusing things!

MRR: The first question is why do you guys do what you are doing and why have you been doing it for so long? What's the motivation?

John: In the face of all the...

Nickey: Oh, you know.

MRR: In the face of all the Guns'n'Roses, Red Hot Chili Peppers, and the Go-Go's....

John: And the record industry...

Nickey: I don't know. Why does a brick layer lay bricks when he could fly a plane for TWA? It's what he does.

John: Wow!!! We're brick layers and we gotta lay bricks.

MRR: Musical bricks. Where the fuck is Dix?

Nickey: Is that the 2nd question?

MRR: That's the 3rd question. I haven't got to the 2nd question.

John: Nobody knows. God only knows.

MRR: But I've already asked you the 1st question and I've already asked you the 2nd question but you're so busy...

Nickey: What's the 2nd question?

MRR: In your own little world, why are you so weird?

John: That's a very poignant question as to why we do what we do because I don't think it's ever been more focused or more...

MRR: After the hibernation, which was one of the words goin' around in my head as to why you gentlemen had taken the hiatus and disappeared for 3 years now you've come back and it seems as if you've come back as strong as ever....

John: Better than we ever were. Which we should be, we better be, any band should come back, should improve.

MRR: That gets back to me asking you why are you doing it? You've got a direction now...

John: I personally came to terms with what I wanted to do, which was to get back together and rock.

MRR: This question is directed to John who is pretty much the leader and elder statesman of the band: Are you put off by the fact that the guys in your and are playing in other bands?

John: No, not at all.

MRR: Do you think this could get in the way of your master plan?

John: Until it infringes on the work.

MRR: Well, you have Nickey playing in Germ Warfare, which is the Germ's tribute band....

John: We've been in a bit of a lull, we have a bunch of gigs coming up, so we will be rehearsing next week. I can't hold it against anybody, you know. If we were signed then it would be boom, boom, boom!

MRR: You are signed?

John: Yeah, technically, but we are free to shop around.

MRR: Have you been writing new material, besides all these compilations that are coming out which are amazing, if I might add my two cents worth.

Nickey: What he wrote over here today.

MRR: What he wrote over here today?

John: I have some songs, Nickey has not heard them but Nickey's been writing too.

MRR: Front 242 type songs?

John: Nickey Beat's solo album - Front 242.

Nickey: I wrote a song for the Weirdos in '77 or '78 called "Temporary Lust" but because of the sexual content of the song....

MRR: It turned into an L.A. Guns tune.

Nickey: No! No, it never turned into anything like that.

MRR: So you wouldn't sing a song about sex? It's something that happens so that makes it worth singing about, like the freeway, bombs and guns.

John: We're headed in that direction.

MRR: The crotch-rock direction?

John: That's the new trend at a Weirdos gig.

MRR: I was reading somewhere about....

John: Keith we're becoming....

MRR: Don't say Spinal Tap!

John: No, we're becoming sex objects, it used to be like 70/30 percent girls in the back...

MRR: Because they were afraid of all the guys up front...

John: Now it's 80/20 girls to guys...

MRR: And all the guys are sex changes.

(There's a knock on the door and axe man extraordinaire Dix Denny enters the living room and I ask Nickey to sit on another spot on the sofa so I can get Dix as close to the tape deck as possible. A note to you wonderful readers out there is that Dix very rarely talks, he lest his guitar speak for him.)

MRR: Dix, I need you to sit over here because you don't speak as loud as Nickolas.

Nickey: Don't tip the table over...just get in and sit down.

MRR: This is just a free for all type of discussion we're having here.

John: The last gig we were literally mauled while trying to do our set.

MRR: Did you have your clothes ripped off?

John: We were molested.

MRR: Did you get that Beatles pop rock star treatment?

John: Yes! Yes! We had our private members tugged and tweaked.

Nickey: And they were squeezing his balls too.

MRR: Where was this? Where did this take place?

John: Behind the orange curtain.

(Note: The orange curtain, O.C. Life, etc. is Los Angeles slang for Orange County which is a highly conservative county who hold President Bush and the rest of the Republicans in the utmost regard.)

MRR: Oh yeah! All the Huntington Beach girls. Those string bikini clad, suntanned, bleached blonde, salt in the hair...

Nickey: There's a few redheads out there.

John: We hit the stage and there are two babes dry humping in the corner...

MRR: Excellent!!!

John: The first song.

MRR: Did you guys stop and watch, then get back into your song?

John: Yeah, in a roundabout way. I would watch between versus...bug eyed.

MRR: Did you forget the lyrics?

Nickey: He always does!

John: I always do anyways.

MRR: The mental lapse?

John: There are many distractions.

Nickey: Do you like the picture of my backyard?

(Nickey is proud of the green, black, red and white abstract painting hanging on the wall over his practice drum kit set up in the living room.)

John: It's great, who did it?

Dix: It's very good.

MRR: Yes! The picture of your back yard looks like a place where you guys could play.

Nickey: Or have a party.

MRR: It looks like a cartoon back drop and you could be the characters in it. I've always, from the beginning, thought of the Weirdos in a cartoon sense, a real zanie, wild like the Banana Splits although the Dickies are very cartoonesque....but I thought you guys were...

Nickey: We're Looney Tunes, the Dickies are Hanna Barbarra.

(John is cracking up in laughter as Nickey has finally hit some kind of funny bone in him.)

MRR: A little bit heavier.

Dix: King Features.

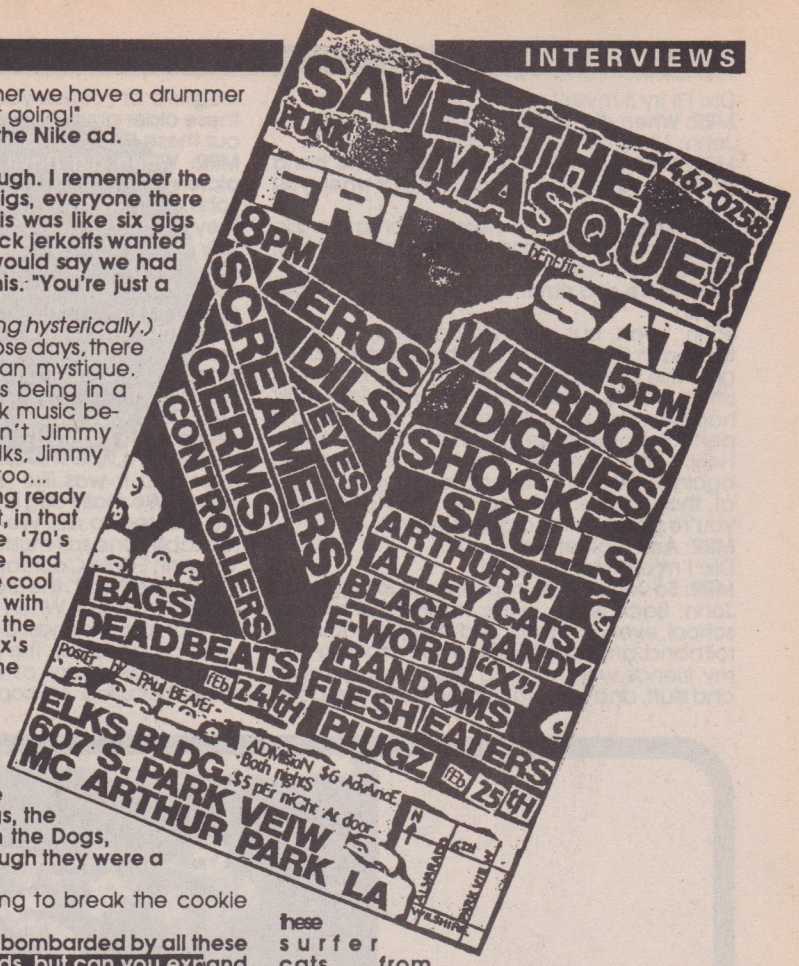
John: We have a little pseudo intellectual angle to, but it's either missed or misunderstood or understood.

Dix: Some people get it!

MRR: Don't you think that the majority of the people didn't get it because they were too busy wigging out, bouncing off of each other? I'm going to go back a ways and ask Dix and John what was going on the first time the Weirdos played? Where was the 1st show?

John: It was at S.I.R. on Sunset.

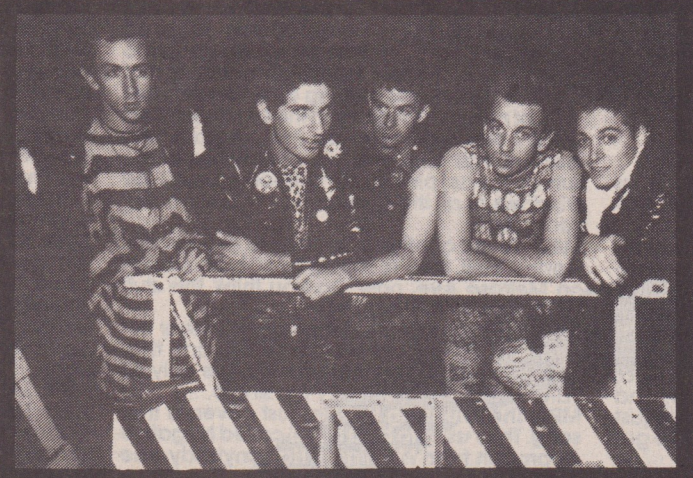
(Note: S.I.R. is a large rehearsal facility on Sunset Blvd. used by the like of Fleetwood Mac, Tom Petty and the Heartbreakers and a

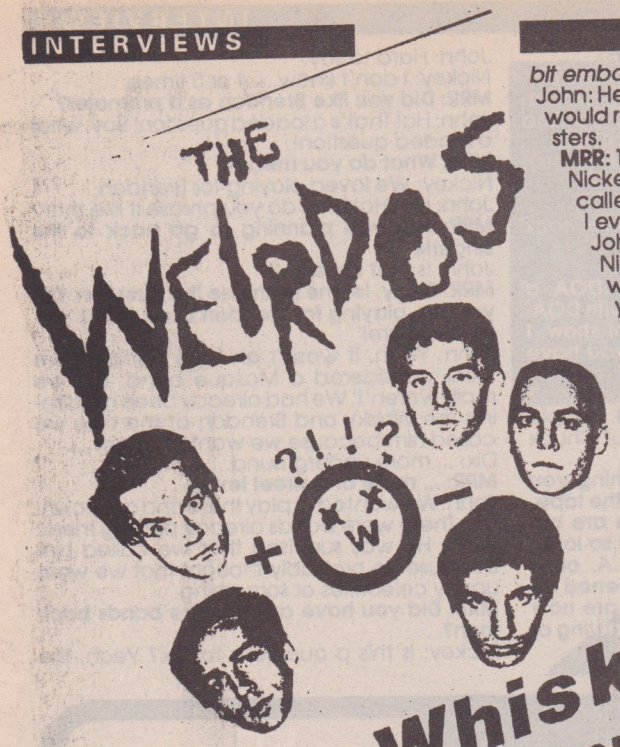


lot of other ultra-mega bands.)
Dix: The big soundstage.
MRR: Were there a lot of people there?
John: Nah! No.
MRR: So it was a party? You just invited your friends?
John: There were as many people in bands as there were in the audience.
MRR: Now, were these all Masque bands?
John: No, not at all. The only band on the bill that was remotely or went on to anything related to punk rock...
Nickey: ...was the Nerves.
John: No, it was the Dils.
Nickey: The Dils were on that show?
John: The Dils were on that bill but it was Chip and Tony with 3 other guys from Carlsbad...
Dix: And a singer.
John: That they dumped right afterwards. They all had long hair and they weren't at all...
MRR: Communist, let's overthrow the government, destroy the democracy and the democrats....
John: Yes, exactly, it was like they were long haired surfers from down south.
MRR: Flannel with hang ten...
Nickey: The singer sported the flannel.
John: I don't think their set even was what they later became.
MRR: So they were a six piece or five piece?
John: 5 piece with a vocalist.
MRR: So it wasn't even Chip or Tony singing. Who else played?
John: The Zippers. They were from Torrance.
Nickey: They were called Atomic Kid back then.
John: No, they were the Zippers.
MRR: So who put on the show?
John: The Nerves, we were rehearsing and they discovered us in our rehearsal room down here at Gower in a little hole in the wall.
MRR: So this was late '76 or early '77?
John: This was January, February '77 and maybe it was March.
MRR: The 1st gig was a party.
John: It was promoted as a gig, I guess there was maybe a hundred people there.
MRR: That's not too bad.
John: It was a legitimate gig, the Nerves came up one day and heard us in the other room, drummerless no less and...
MRR: You started without a drummer? Rehearsed without a drummer?
John: Yeah! The reason we played without a drummer was because the Nerves asked if we wanted to do a gig and we said "Well, we're not quite ready yet 'cause we don't even have a fuckin' drummer. We're just fleshing out and playing around with these tunes ya'know." It was like "Do a gig? Gawd!"
Nickey: Plus, you guys had a drummer who you fired right before the 1st show.
John: That was even later. The 1st year of the Weirdos was entirely, by the standards of a normal progression of a rock band, ridiculous. We did a gig before we even had a fucking drummer; three months later we were headlining the Whiskey.
Nickey: With me!
John: In the proper development of a band.
Nickey: Headlining the Whiskey for like a hundred and fifty or two hundred dollars a night.
John: It was insane.
Nickey: On the weekends.
MRR: Hey! We're not supposed to be doing this for the money, the money is not important. We are supposed to be doing this for the cause and because this is what we believe in and this is what we want to do.
Nickey: Sure it's not.
MRR: I hope you feel that way. This is Maximum Rock n Roll, and these people are going to expect you to have that kind of mentality.
Dix: So what you're talking about is the drugs and chicks?
John: There's one thing that hasn't changed, it's that sentiment. Because when we 1st started it was like, "Fuck! We want to take this to the people whether we have a drummer or not, let's just get it going!"
MRR: Just do it! Like the Nike ad.
John: Right!
MRR: That's cool though. I remember the 1st few Black Flag gigs, everyone there wanted to kill us. This was like six gigs where these surfer jock jerkoffs wanted to murder us. They would say we had no business doing this. "You're just a bunch of faggots."
(Everybody is laughing hysterically.)
John: Yeah, but in those days, there was also the musician mystique. You had no business being in a band or playing rock music because if you weren't Jimmy Page.... Well gee folks, Jimmy started somewhere too...
MRR: I was just getting ready to bring up that point, in that the tail end of the '70's where most people had this mentality that the cool bands were the guys with real long hair like the Journey's and Styx's and this was what the people expected.
John: Right. Right!
MRR: And that was what was so refreshing about the bands like the Weirdos and the Bags, the Dils, the Germs even the Dogs, the Nerves, even though they were a pop band...
John: They were trying to break the cookie cutter.
MRR: We were being bombarded by all these corporate radio bands, but can you expand on the cookie cutter?
John: I just mean they tried to do something other than...
MRR: The mold, the production line being part of the 9 to 5. How many gigs do you think you did before you thought that the public here in Los Angeles caught on to you guys?
John: It happened fast, like ridiculously fast, too fast in fact. I think it hurt us because we played maybe 3 gigs at the Orpheum Theatre, which as this little place, with the Dils and the Nerves.
MRR: That was the 1st show that the Weirdos played that I had heard about.
John: Rodney and Kim Fowley were there and in Hollywood terms, it was overnight and we were headlining the Whiskey and things were really ridiculous. There we are still learning our chops headlining the big...
MRR: But don't you think that there were not that many bands back then, so there wasn't that much competition?
John: That's exactly why we shot out like that 'cause we knew, we knew that part of the reason why we wanted to get out into the public eye as fast as we could was because we knew that there wasn't anything like us around. You know the look and the sonic thing.
MRR: The wall of sound.
John: We knew let's get out there and catch everybody off guard and those 1st six months were incredible.
MRR: Who were some of the other bands you played with? Anybody that stuck out in your minds?
John: The Zeros.
Dix: The Zeros!
John: The Zeros or one of the Zeros is now EL VEZ.
MRR: The Mexican Ramones.
John: Right!
Dix: The Germs.
John: The Germs played this 1st gig with us.
MRR: The 1st time I saw the Germs was in a basement bar downtown and I was with all these surfer cats from Redondo Beach, and the only reason these guys stuck around was that they were drunk and fucked up on drugs. I thought it was cool because here was this band that couldn't play their way out of a paper bag that were up there just throwing it in all these peoples' faces. I thought it was amazing! The 1st time I saw the Weirdos was with the Screamers at the Masque and I was completely floored. I went wow! This is so much cooler than most of the stuff I had been listening to. You know, Ted Nugent, Aerosmith. This was more dirt under the fingernails, down to earth. Like you guys had just got through working on your cars and here you've showed up with all this Salvation Army, slashed and torn, wild day-glo demented garb and I thought this is unbelievable. And then the Screamers came on after you guys and put that big chicken wire fence up in front of them. I loved that!
John: Before we even played live or took this thing to the people, we read an article about the Screamers and we were like "Oh! Oh! Wait a minute! There's somebody else out there with nutty hairdos" but they were all synthesizers so they're different, no guitars, but they hadn't played live yet so we thought. "Hey, we've beat 'em to the punch! We beat them by two weeks."
MRR: What inspired you guys to do what you're doing? What was the fire or the kick in the ass?
John: Well, we can take this clear back to childhood.
MRR: Let's go!
John: Rock appreciation.
MRR: Got you hypnotized and trying to find out what makes you what you are today. Digging into your past.
Dix: Well, it all started when I saw a kid at my school playing a guitar.
(John's laughing in the background)
Dix: I liked the sound of that thing!
MRR: So, it wasn't someone like Elvis or Jimmy Page?

Dix: I'll try it myself...
MRR: When did you start playing guitar?
John: 13 or 14, you had to be about 14.
MRR: Well, you're the youngster of the band and you were playing your first gigs when you were 19.
John: Keith, dig this, I remember Santa Monica right, let me set the stage here. Santa Monica, Will Rodgers State Park, Pacific Palisades...
MRR: More of a ritzier type place, very upper class...
John: Yeah, but a very modest small house tucked in this big rich neighborhood. Not to give the impression that we're rich, but I'm sitting on my bunk bed right, and I knew Dix had been taking guitar lessons and I heard a perfect Jimmy Page lick off of "Houses of the Holy," and I though "Woah dude. Play that again. Jeesh this is perfect" and I told him right at that moment if you do that everyday, you're going to be a guitar player.
MRR: And look at him today.
Dix: I'm a guitar by golly!
MRR: So John, what inspired you to sing?
John: Back when I was 18 and out of high school, everybody wanted to be in a rock and roll band, anybody that was half cool. Me and my friends were playing around in garages and stuff, and one old buddy, Steve Wellborn, who was a brilliant guitar player and Cliff Roman played sax. He was into jazz. We used to play real nutty wacked out Beefhart fusion jazz out there kind of stuff. What else could I do? I didn't play anything, any instruments, so it was well John, what are you going to do? Well uh, duh uh....
MRR: A microphone only 90 bucks!
John: Right! I guess that leaves me with the vocal duties.
MRR: What about a P.A.?
John: These old hard rockers had a P.A. set up in their garage so we went in and used theirs.
MRR: Where was Dix at this time, home studying?
John: Dix was probably under the Santa Monica pier smoking pot.
MRR: Drinking wine?
John: Dix was a real pier rat.
MRR: When did you feel you needed to put together this musical organization?
John: Well, we had entertained the notion for a few years prior to the Weirdos and the 1st Ramones album came out, same old story, we wanted people to go "Wow. This is it." It wasn't unlike some of the stuff we later had started doing. We started doing covers. You know, Dolls covers, "Gloria," stuff that garage bands do but with more rock and roll, grittier, fast feel...
MRR: Uptempo.
John: Yeah, which one of these older hard rock guys thought it was just junk. We were laughed at 'cause you know jamming with these older guys Cliff would just start banging out these bar chords...
MRR: When did Dave Trout come into the picture?
John: Cliff Roman met Dave at Cal Arts and they became buddies because they were fully into performances and conceptual art, they did all these incredible stunts. That was their schooling, this incredible free thinking, anything goes thing.
MRR: That was a jazz mentality?
John: Yeah, at the time it was '73, '74 that's when conceptual art was big and painting was dead.
MRR: This was about the time the Weirdos seeds were planted?
John: Right, the Ramones album came out later and it was like "Fuck, these guys are good." We really dug it. That's not unlike what we wanted to do. We had just re-discoverd rockabilly and surf music - the Ventures, Gene Vincent, Eddie Cochran, as well as being into Capt. Beefheart, the Stones, and so I think our influences were. When I later read about the London punk bands, a lot of their influences were parallel to us. The same time period, the same rediscovery of rockabilly. When we were accused of copying, trying to be a mocking of London, we were pissed because we had our 1st set before we had even heard any of that shit, and I think it was just coincidence more than anything, that there were similarities. Later, it all rubbed off. It rubbed off on everybody.
MRR: "We don't need the English telling us what to wear, telling us to dye our hair..." The BAGS.
John: That used to really piss me off 'cause we wanted to distinguish ourselves in L.A. We were L.A., we were California, we were Hollywood, we were American, we got the neutron bomb, that was the whole impetus behind "We Got the Neutron Bomb." Like "Fuck you motherfucker, we got the fuckin' bomb and we'll nuke your little island. You're so bored with the U.S.A., well we've got the Neutron Bomb so eat that."
MRR: That's a good way of putting it!
John: That was the fire behind that whole thing. It was based on kind of a petty regional thing.
MRR: Getting back to that New York Dolls glam rock thing, you guys always struck me as being a twisted glam band rather than the Fey eyeshadow and lipstick glam type characters, without the highheels and glitter, like you all fell off the back of a truck on the way to the gig with your bruises, cuts and scars.
John: Exactly! Exactly!
MRR: You seemed to be an offshoot of the glam thing, more of a trashy glam feel.
John: Oh yeah, well the Steve Jones guitar sound was. I'm sure he would readily admit it was Johnny Thunders.
MRR: Which was a Chuck Berry or Keith Richards thing.
Nickey: I don't catch that!
John: Fuck yeah!
Nickey: I don't catch Steve Jones and junky fuckin' New York guy.
John: You don't know your rock history pal!
MRR: Malcolm McClaren managed both the Sex Pistols and the New York Dolls.
Nickey: True, but I never caught a similarity in the guitar sounds.
John: Fuck yes!
Nickey: I always thought...
John: Have you ever heard "Bad Girl"?
Nickey: I don't know.
John: It's very.... Dix knows *(Dix nods)*
MRR: It's a Chuck Berry thing, a rhythm and blues thing, so John , if you were going to say who your vocal models were, who would they be?
John: My personal model, well it's hard to say. You can always say you have influences but some are influences, some are catalysts, some are heroes, you might have....
MRR: Do you sound like your dad?
John: I don't know who I sound like. I don't know if I sound like anybody. I don't know if my vocal.... Vocally, I know what singers I like.
MRR: I can't think of anybody who sounds like you.
John: I was heavily into the Who, Faces, Stooges, and Stones. Of course, you know I'm talking way pre-punk rock. Beefheart, heavily into Captain Beefheart.
Dix: Zimmerman! Bobby Zimmerman.
John: Dylan that goes way back to Jehovah. We grew up in Laurel Canyon for a spell, like in the mid to late sixties and the Byrds and David Crosby lived up our street, so we used to see the Byrds come up, we were like little kids.
Dix: The guitar player for Jane's Addiction was a little baby, lived across the street.
John: I held him in my arms when he was a baby.
MRR: Dix, who are your guitar gods? Buck Dharma, Mick Ronson from David Bowie And The Spiders From Mars. Remember that conversation we had that one morning over at Bob's house when we had been up for 3 days on cocaine?
John: Phil Manzara from Roxy Music.
MRR: I apologize because it's not cool to mention drugs either.
Dix: Hendrix, Keith Richards....
MRR: Could you ever see yourself on the cover of Guitar Player Magazine?
Dix: Could I, yeah!
MRR: .... Or getting endorsements from the different companies?

Dix: Yeah!
MRR: Would you consider that being a sellout or a cop-out or would you just go along with it and say, "Hey, what the fuck, it's free!"
Dix: I don't see why it would be a sell-out if they gave me a guitar.
MRR: Nickey, who are your drum heroes?
Nickey: Who are my drum heroes?
MRR: Yeah, see now we're getting into these rock bullshit questions.
Nickey: Mick Waller *(Rod Stewart's Band)*, Kenny Jones *(Faces & the Who)*, Bill Bruford *(yes, King Crimson)*, uh... John...what's his name?
MRR: John Fusante from the Red Hot Chili Peppers
Nickey: No! John Bonham from Led Zepplin.
MRR: You know a lot of these guys won't be hip with all the youngsters reading this.
Nickey: Who gives a fuck! Mitch Mitchell *(Jimi Hendrix)*, some Keith Moon *(The Who)* and Paul Cook *(Sex Pistols)*. I was never influenced by any of those other limeys.
John: Paul Cook?
Nickey: I liked Kiss, but I never liked Peter Criss.
MRR: Paul Cook had a great bass foot!
Nickey: Great kick pedal!
MRR: When he played with the Sex Pistols at the Cow Palace...
Nickey: No! The Sex Pistols played Winterland.
MRR: Winterland, Cow Palace, one of those big rock arena, halls, line 'em up, send 'em in, take their money type places.... He was amazing. He was the best guy in the band.
Nickey: That's how it always is, though.
MRR: The drummer's the best guy in the band....
Nickey: If it's a good band. There was also a drummer in San Pedro that influenced me a lot. His name was Robert Hoyt. He played in a band called White Gas and he was pretty excellent.
MRR: Were they a punk band?
Nickey: No, a blues rock band.
MRR: You'll find that most drummers won't be influenced by punk rock drummers because they only play the umpah punk rock polka beat, although there are a few exceptions.
Nickey: Well it's hard to find somebody who is basically just a punk rock drummer. Usually it's another type of drummer, rock drummer, that makes a good punk rock drummer. I'm not too crazy about jazz drummers trying to play punk rock because they just overplay everything. What you need is a good solid hard hitting steady hard rock drummer to play punk rock properly.
MRR: Did you think that any of the local or getting back to the Masque band drummers or the Dangerhouse bands....
Nickey: Very few of them did anything for me.
John: Shaun Guerin was great.
MRR: The drummer of the Deadbeats?
Nickey: Shaun Guerin was a great drummer, but he was no punk rock drummer. He was an Avant-Garde fusion drummer... plain and simple. He had massive amounts of chops....
John: Mad Dog (Carla of The Controllers), Biscuits!
Dix: Chuck Biscuits.
Nickey: Biscuits, there's a great punk rock drummer.
John: Yeah, one of the all time greats.
MRR: I'm sure you guys played with DOA. a few times. In fact, I saw the Weirdos with DOA. at the Country Club — what a great show. I wanted to ask you guys because you have been playing for so long....
Nickey: What are we doing with drummers? The last thing I want to say is that people always refer to me as an animal, but Chuck Biscuits is a fucking animal.
MRR: Well you said that's the last thing you want to say, but that's not the end of the tape. We have a 120 minute tape, so we are not through. You guys have been going so long, you see all these bands here in L.A. or in different parts of the country who opened up for you at one time or another and are now becoming big successes. Does the feeling of jealousy crop up?
John: Can't let that happen, can't allow it....
MRR: Or the competition? Having been in the Jerks for 11 years, we had the Replacements, Red Hot Chili Peppers, Hüsker Dü, the Butthole Surfers, the Meat Puppets opened for us....
Nickey: The Meat Puppets suck! Plain and simple, I saw those clowns open for the Chili Peppers.... Fuck you geeks. You guys suck.
John: They're pretty good. Not all of us think like Nickey.
MRR: You don't have to apologize for Nickey 'cause it's just one man's opinion. You can't please everybody.
John: We used to have Devo open for us. It was a bit of a shock to see Devo play at the Forum *(Note: the Forum holds about 18,000 people for concerts)* when 4 years earlier they were opening for us. That was a bit of a drag.
MRR: Didn't you guys play that show at Myron's Ballroom?
Nickey: Yeah!
MRR: That was a tremendous show.
Nickey: Yeah it was.
MRR: The Dils played on that show! But you guys fucking wailed!!
Nickey: I tried to have them thrown off the bill 'cause I wasn't getting along with them. I was unsuccessful and I had heard one of their records earlier and thought "Oh well, maybe they should play. I didn't have that much weight and I like the Dils. At that time I didn't.
MRR: How many times did you guys play the Masque?
John: Hard to say.
Nickey: I don't know.... 4 or 5 times.
MRR: Did you like Brendan as a promoter?
John: Ha! That's a loaded question! Boy, what a loaded question!
MRR: What do you mean?
Nickey: We loved playing for Brendan.
John: Ha! Ha! Why do you phrase it like that?
MRR: Are you planning to go back to the Lingerie?
John: Is that an issue?
MRR: Okay, let me rephrase the question. Did you like playing for Brendan back then?
Nickey: Sure!
John: Yeah, it wasn't an issue because we were considered a Masque band, but we really weren't. We had already been headlining the Whisky and Brendan at the time we called him because we wanted to get....
Dix: ... more underground.
MRR: ... more of a street level.
John: We wanted to play there and get down.
Dix: There were bands already playing there.
John: He was surprised that we called him because he probably thought that we were uppity celebrities or something.
MRR: Did you have any favorite bands back then?
Nickey: Is this a questions to Dix? Yeah, the Avengers.
John: Always the Avengers, great band!
Dix: Are you talking about the Masque?
MRR: Any of those places — like the Starwood or the Whisky, the Stardust Ballroom, Baces Hall, etc.
John: I always dug the Dils, even though there was a Dils backlash due to the communist thing. A lot of the Hollywood crowd weren't behind them. They weren't into the Canterbury in-crowd, but I always loved them. I thought, "Fuck, these guys are like the Who."
Nickey: Crime!
Dix: I liked Arthur J. and the Goldcups.
MRR: Why did you like the Goldcups?
Dix: Because they were wacky and zany.
John: The 1st time I saw the Dickies, I was stunned. I went, "Oh shit! There's somebody biting at our shins here, oh, we got some competition here."
MRR: Did the Weirdos ever get an offer to play with anyone big, 'cause I saw the Dils open for the Clash at the Santa Monica Civic, did you ever get any opportunities....?
Nickey: We got an offer to play with Iggy Pop once but I don't know what happened. We were all going to go bareback in just pants and belts, but I think that show got canceled.
John: At the time, I think the biggest shows we did were with Blondie, who were big at the time. We opened for them in Phoenix and the Hollywood Palladium.
MRR: How did the crowd react to you when





At The Whisky Mar 30, 31 & Apr 1

y o u played Arizona?

John: Good question, because at this time we were like aliens from another planet, and people were either enthralled or we got a lot of verbal abuse, things thrown at us and a lot of cowardly acts for stupidity — cars driving by and expletives being yelled, but they always managed to drive off, and we never really got fucked with. We were just too fuckin' scary, too insane for people to get in our faces and fuck with us.

MRR: It probably made it easy for you to get on a crowded bus and get a seat.

John: We were always bigger than your average.... I guess we were a little imposing when we're en-masse.

Dix: It's our big schnozzes!

MRR: Why all the personnel changes? Are you and Dix hard to get along with?

Dix: Uh-huh.

John: Hell no! It's hard to keep people devoted when your future is uncertain. In those days there was no money, so it was commonplace to screw whoever you could. It was just uphill all the way.

MRR: Did you play the Hong Kong Cafe?

John: Yeah, a couple of times after the fact. Nickey played a couple of gigs with us in late '79 after we booted our....

Nickey: Right before Cliff came....

John: That was a good gig, too....

Nickey: ...with Catholic Discipline....

John: That's when I started to bug you about getting back in the band and you were acting real....

Nickey: Dignified....

John: No, no back before the '81 breakup, right after we got rid of Art and we played that Hong Kong gig and I started to bug you about.... "Come on, man, that was great, it rocked, get back in the band." You were arrogant and saying, 'I love the Monsters, man!' so Nickey rehearsed for 2 years and didn't even play a gig.

Nickey: Yeah, I did rehearse for 2 years and didn't play a show.

(John busts out in loud laughing as Nickey's a bit embarrassed about his Monster's stint.)

John: He wouldn't rejoin the Weirdos, but he would rehearse for two years with the Monsters.

MRR: That was Spazz Attack's band....

Nickey: It was Spazz's band when it was called the Visitors. He was out of it before I even joined.

John: Leroy.

Nickey: Leroy lasted two months and we auditioned singers for almost 2 years. One of the best unheard bands there ever was.

MRR: You have a lot of new songs, actually old songs that were never released. What are the people going to think, just now surfacing..

John: They're new.

MRR: How do you think these songs stack up against, say, the Dangerhouse single, which I think is one of the greatest singles ever recorded. "Solitary Confinement/We Got the Neutron Bomb", both sides just floor me. My first copy got warped because I had left some records in the back of my car. I went down to Long Beach to do a radio show for KNAC, which at that time was playing all different types of music. I got drunk in the bar downstairs while I was waiting to do the program and learned that all these records melted in the sun. Boy, was I pissed off! I wanted to break the windows of all the storefronts, I was so mad.

John: Jesus.

MRR: I found another copy for $15 and it is well worth it. Hell, they're selling for 50 bucks down on Melrose Ave. now. Do you think this stuff compares to that single?

John: Well, I hope that when people hear this they will see that we tried to evolve and that we were.... some people think of us only as "Life of Crime," that funky old single....

MRR: The Laughing Hyenas just covered that song. They used to be a band called Negative Approach from Michigan. Has anybody else covered your material?

Dix: Flesh For Lulu covered "Life of Crime."

MRR: How did their version turn out?

Dix: Pretty good.

John: The Laughing Hyenas version is really good.

Dix: Ask Cliff if he was the one who wrote it.

MRR: Your 1st recording session, how did that come about? We know that someone has to call the studio and line up all the guys....

Nickey: The 1st recording session was done through me with one of my old roommates and a friend of his he was working with. It was done in the living room of this house down in Hermosa Beach and it was recorded on an eight track Teac and there were some amazing results that were done. Some of the fastest drum sounds I have ever heard in my life, but who knows whatever happened to those tapes....

MRR: What did you record?

Nickey: "Teenage," "Life of Crime," a bunch of stuff like, "I'm Not Like You," "Go Kid Hugo."

MRR: "Go Kid Hugo?" *(John's laughing at my wonderment over this song title)*

Nickey: "Go Kid Hugo," "Scream Baby, Scream." We did about 7 or 8 songs in one day.

MRR: Do you have any notion to ever let some of these songs resurface?

John: We do, we went through all that stuff and we've got tapes of everything. Rehearsal tapes — but some of it's not suited for release. Vol. 2 — we will break some out anyway. What the hell, no matter how rough they are.

MRR: All they do is just show a side of you that most people don't normally get to see, which is interesting. There's too much phoniness out there, like a perfect example is Cheap Trick live at Buddokhan which is live in the studio with overdubs and crowd noises tacked on — shit like that's always bummed me out because to me a live recording is something like Iggy's "Metallic K.O.," where whatever happens, happens. The bands makes it through the song, cool, if not, well, hey that's rock and roll.

John: It's supposed to be a recording of a gig, not a reasonable facsimile.

MRR: Do you have any live recordings? Anything you would be proud to unleash on the public?

John: "Live at the Whisky...."

MRR: I've got that! I paid 16 bucks for it and it's not bad.

John: Gawd!! Man, when I heard about that, I just about shit bricks.

MRR: It's the Weirdos! It rocks!!

John: That's frightening.

MRR: Okay, so where do you see this Weirdos sonic rock attack taking you? You've just recently did you 1st U.S. tour, which could have been a little more extensive....

John: Thank you, Morty, for showing us the United States.

MRR: We had more places we could have played...

John: We're going to get back out there soon.

MRR: I had at one time dreamed of renting a bus and getting together with three or four other bands, such as yourselves, the Alleycats, the Zeros, the Bags, or the Adolescents from L.A., and just to go out and play. Take it out there and make a statement along the lines of "Hey, this is what L.A.'s about. It's not all glamour and glitz...."

John: The Eagles.

MRR: Guns'N'Roses.... I keep making these Guns'n'Roses comments and they're a good band, but the problem here in L.A. is that everybody's trying to be like them. Do you feel you've influenced any bands? Do you hear yourselves and any other bands?

John: It's hard to say....

MRR: I know the energy and the aggressiveness, I have cats from speed metal and thrash bands come up to me and pat my back, and I know that the Weirdos have played a big role in what I've done for the past 13 years.

John: And they say you in turn influenced them.

MRR: So I guess you've influenced them in a roundabout way.

John: I think if we have that, they are not aware that we may have had something to do with it.

MRR: I'm looking at the new "Weird World Time Capsule '77-'81" LP with all these tunes and there are so many different line ups. What has happened with all the different guys? Art Fox and Greg Williams?

John: Williams was with Cliff Martinez and Dix in the band that backed up Lydia Lunch.

MRR: Eight-Eyed Spy?

John: No, 13-13, which is a classic album, came out in '81, groundbreaking album, one of Nickey's favorite albums.

MRR: We know that Danny Benair played with The Quick. Was this before or after he played with The 3 O'clock?

Dix: After The Quick, but before The 3 O'clock.

MRR: Choir Invisible?

John: In fact not to slight them but Danny Benair and Billy Persons were only on those recording sessions. They never played live with us and to me if you played a gig....

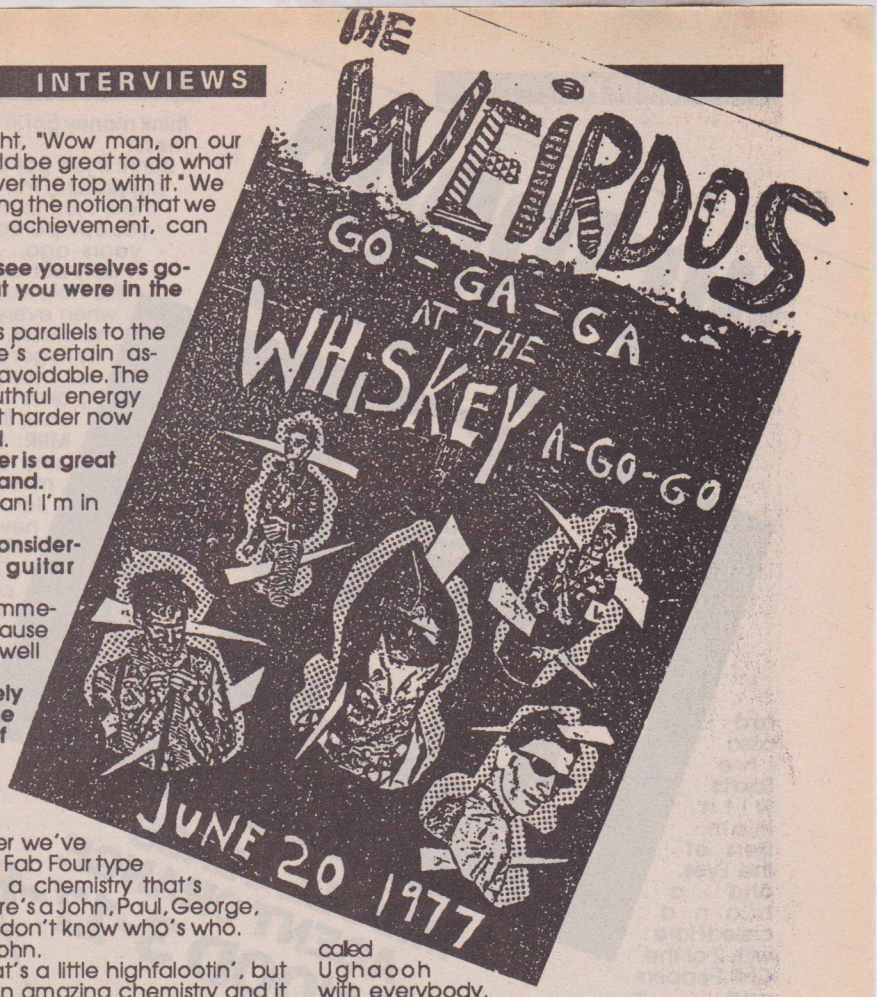
MRR: That's like getting a tattoo....

John: Right....

MRR: ....or a bruise and a scar, because you have to have a bruise and a scar to be in a punk rock band.

John: Yeah right, and if you played a gig, you were a Weirdo.

MRR: What's Dave Trout doing now?



John: He's an art teacher somewhere, Cliff Roman is a part time teacher, Bruce Moreland went on to play bass in Wall of Voodoo.

MRR: Didn't Bruce also play in Black Cherry? Nickey, you played in Black Cherry, didn't you?

Nickey: No. No way!

MRR: We're going to have to talk about all the bands you've played with, cause you are Mr. studly drum guy.

John: Cliff Martinez played with the Chili Peppers, the Dickies, Captain Beefheart... and he wrote the soundtrack for, " Sex, Lies, and Videotape."

MRR: Now we all know that Billy Persons is a bail bondsman, right?

John: Right. A Hollywood bail bondsman.

MRR: If you're ever in Hollywood and get thrown in jail, call Billy! What about Art Fox?

John: Art Fox — when we hooked up with him — at the time he was one of the top ten most-used studio musicians in L.A. I think he went on to play with Twisted Roots for a spell.

MRR: Okay, you've also used Flea, and we are all aware of who he plays with and if not, we suggest that you....

Nickey: ...kill yourselves!

John: Join the Human Race!

MRR: You also had Biscuits playing with you for a while. He's played with everyone from DOA, Black Flag, Fear, Circle Jerks, Danzig, and I even think TSOL. might have asked him to join their band at one time.

John: Who else has played with the Weirdos? Jerry Angel, who has also played with the Dickies. Great drummer, superb drummer! Murphy the Kid — Murph the Surf. We almost hooked up with Steve Fleisman who played with The Deadbeats, but also played in a TV studio band in London who backed Elvis Costello, Paul McCartney, and Tom Jones.

Dix: He even played with Dylan!

John: He's a really cool guy, but he didn't work out. Hunt Sales jammed with us, Captain Sensible, Tony Sales jammed with us on stage.

MRR: Now that I'm thinking about this, I keep seeing all these different people. I see all these heights and widths and I think of the Mutants from San Francisco, and who seemed to be....

Dix: There's a band that was influenced by us.

John: They told us that once.

MRR: They're like your northern cousins. Did you ever play with them?

John: Sure, a couple of times.

MRR: Very weird. So what is it like being weird?

Dix: Weird?

MRR: Yeah, is it exciting? Is it making you lots of money?

Nickey: It's quite normal to be weird.

MRR: For you yeah. You've worked with 4 different labels, Bomp, Rhino, Dangerhouse and Frontier... "Life of Crime/Destroy All Music" with Bomp, "Solitary Confinement/Neutron Bomb" with Dangerhouse, "Who? What? When? Where? Why?" on Bomp, the "Action Design" EP on Rhino, "Condor" on Frontier and also the new compilations that have just come out - "Dangerhouse Vol.1" which includes brilliant performances by the likes of X, Dils, Eyes, Bags, Rhino 39, Alleycats, Howard Werth, Deadbeats, Randoms, Avengers, Black Randy & The Metrosquad and your own "Solitary Confinement," and also your own compilation of various unreleased tracks "Weird World 77-81 Time Capsule" on Frontier Records. Have you had any bad experiences with any of these labels? Any of these companies you can recommend or stay away from?

John: Well, see, at the time that we put records out with these labels there was no alternative scene, labels. People don't realize that there hasn't always been this enormous alternative, which is a legitimate category. It's like alternative music, country music, dance music, alternative is a misnomer. It's become mainstream.

MRR: Did you ever think that you would be mainstream?

John: We thought, "Wow man, on our own terms it would be great to do what we do and go over the top with it." We are still entertaining the notion that we might. What an achievement, can you image that?

MRR: Could you see yourselves going back to what you were in the beginning?

John: No! There's parallels to the beginning, there's certain aspects that are unavoidable. The attack, the youthful energy and I think we hit harder now than we ever did.

MRR: I think Zander is a great addition to the band.

John: Phwew! Man! I'm in awe.

MRR: Are you considering another guitar player?

John: Not in the immediate future, because it's working so well with the big "Z."

MRR: He's definitely weird. In fact, he makes the rest of you look normal. Don't you think Nick?

Nickey: Not me!

John: With Zander we've stumbled on to a Fab Four type of thing. There's a chemistry that's really potent. There's a John, Paul, George, Ringo thing but I don't know who's who.

Nickey: I'm not John.

John: Maybe that's a little highfalootin', but we really have an amazing chemistry and it comes across live. This last batch of gigs have just been as wild as the height of Weirdomania ever was.

MRR: I remember you covering "Break On Through" by the Doors. Are you going to resurrect that tune now that there's a big Doors comeback? Just to cash in on this?

John: Dix said "No way!"

MRR: John, you don't see yourself as a Jim Morrison type figure?

Nickey: What was that question? Were we going to do a Doors song? No way. I don't like the Doors. The movie was okay.

MRR: I've never been a big Doors fan either.

John: I loved the 1st 3 albums. After that, they dwindled. The 1st 2 albums are monumental.

Nickey: Of course, if you are a 2 Doors album fan, then their 3rd album is their 1st.

MRR: What do you mean by that?

Nickey: I don't know, ask The Kids In The Hall.

MRR: Do you like being weird?

Nickey: The Kids In The Hall did a skit on the Doors, and to answer your question, we are not going to do a Doors song.

MRR: I was just being facetious. I knew that you guys did a Doors song in the past...

Nickey: They though great, Nickey's not in the band so we can do a Doors song.

John: I just remembered that Charlie Quintana played with us.

MRR: Charlo from the Plugz. Great drummer! You've made the rounds. You've played with the Bags.

John: Yeah, let's talk about Nickey's rock star past.

MRR: Who all have you played with you drum slut?

Nickey: I'm cheap... I'll fuck for a T.V. Guide.

John: Let's have the list Nickey.

Dix: Two Balls And A Bat.

MRR: That was the dueling drums with Cliff Martinez.

Nickey: I did a band called Roadhog with Maggie Erhig, Rees from the Jonses, Brent Lyles from Social Distortion, Smog Vomit from Tex And The Horseheads. I played in a band called Ughaooh with everybody. Everybody was in Ughaooh.

MRR: I was thinking about sitting down and drawing up a Weirdos family tree but the roots would be growing all over the place clogging the toilets and the plumbing would be backed up.

Nickey: K.K. from the Screamers and Leroi from the Monsters were in Ughaooh. Leroi Jones was from the Tubes and a band called Hoi Polloi. My old girlfriend, Barbara James, was one of the backing vocals and she was also in the Cambridge Apostles. She was known as "Barbed Wire."

MRR: Nickey, you've got to give me all these people's punk rock names instead of their everyday Bank of America names.

John: Was she in the Castration Squad?

Nickey: No, she was in the Cambridge Apostles not the Castration Squad, although there were a lot of the Castration Squad broads in the Apostles. At one point, all the gals in the Apostles I had done.

(Everybody busts out in hysterics.)

MRR: What a studley character.

Nickey: It was very weird because the lead singer was my girlfriend and I had done all the broads in the band so it was...

MRR: Do you smoke during sex?

Nickey: Yes.

John: And during.

MRR: Okay, you played in L.A. Guns....

Nickey: And with De Detroit from U.X.A.

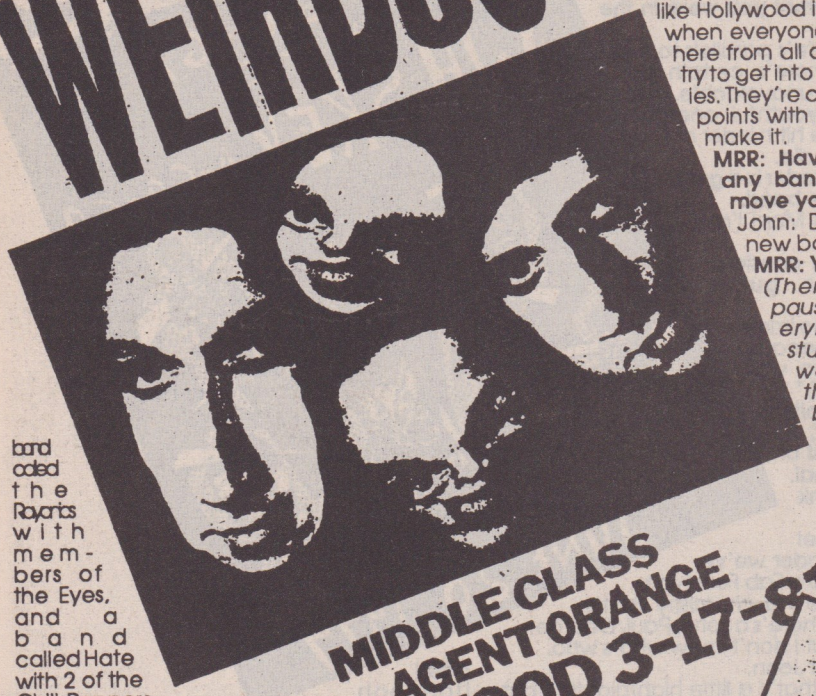
MRR: Who were some of the members of De Detroit's band?

Nickey: I can't remember. I also played with Johnette Napolitano, that pig, before she had Concrete fuck scum Blonde.

MRR: Now hold on Nickey! Are you saying anything here that you would regret if I put this in the interview? Or do you care?

Nickey: Pay be my twenty bucks you bitch! Let me see, I played with the Germs, the Eyes, I played with the Mau-Maus a bunch of times. Most of these bands I didn't like playing with but I did it because I'm cheap. I played in a

WEIRDOS



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band called the Rayonics with members of the Eyes, and a band called Hate with 2 of the Chili Peppers and a Fishbone.

John: You played with the Dickies.

Nickey: I toured once with the Dickies when I was hard up for something to do. They still owe me five hundred dollars since '83. They are very bad at paying people money that's owed to them.

MRR: I remember seeing you play with the Bags at the Troubador.

Nickey: Yes! Big riot that night.

MRR: They called that the "Trashing of the Troubador." I remember at the very beginning of the evening, Mr. Tom Waits trying to put the make on Alice, who was your girlfriend and the singer of the Bags.

Nickey: He tried weeks earlier but it all exploded at the end of the night when I almost ripped his face off.

Dix: She's a back up singer for El Vez now.

MRR: I will never forget that night. The people that ran the Troubador said, "We will never have bands like this play here again!" Somebody said, "Okay, let's have a party!" All the chairs and tables were piled up in front of the stage while the Bags were playing and one person was getting ready to set all of it on fire. Dim Walker, who was the guitarist in F-Word, was swinging from this pipe which was about 25 or 30 feet up above the dance floor. Hilarious. They don't have shindigs and rhubarbs like that anymore.

John: That's because there is no underground. There is no scene.

Dix: No creative burst.

MRR: It's not the same musical and creative community that it used to be. Back then, it was a friendly competition, let's get drunk and make some noise.

John: There was a purpose to it all.

Dix: An emphasis on originality. Everybody had their own thing.

John: Their own bag.

MRR: What do you think happened? Do you think money got in the way? Big business?

John: It just got absorbed into the big picture, the big sponge. Now there's just so many bands that if you compared today to even 10 years ago..... there are too many bands. It's ridiculous. It's like Hollywood in the twenties when everyone was coming here from all over the country to get into the silent movies. They're coming from all points with their bands to make it.

MRR: Have you heard any bands lately that move you at all?

John: Dc you mean new bands?

MRR: Yeah.

(There's a long pause here as everybody is stumped and wondering if there are any bands worth talking about.)

John: I'm puzzled because I'm hard to please.

Nickey: Yeah, yeah! I think Male Order Brides are pretty cool. I don't know if you would consider them new as they've been around for a while. I think Bootleg's pretty damn hot, Shrine are great.

John: Hole! I like their record "Retard Girl."

MRR: They just made an album for Sub Pop produced by Kim Gordon of Sonic Youth.

Nickey: I can handle the Ultra Violets, they're pretty cool doing their David Bowie and the Spiders from Mars thing.

Dix: Celebrity Skin....

Nickey: They're not a new band. They've been around for 5 years.

MRR: But they could be new to a lot of people out there. They've only released an EP but are in the process of releasing an album.

John: They're trying to break through. Hell, we're trying now to break through.

MRR: Yeah! You're a new band even though you've been around for all these years, you're new to a lot of these people because they've never heard of you before. Any plans for Europe?

Nickey: Yes! They're ordering the record there so we're going to go over.

John: Orders are flying in for "Weird World".

THE INTERVIEW WENT ON FOR A FEW MORE MINUTES WITH US DISCUSSING THE LAST CIRCLE JERKS/WEIRDOS TOUR IN WHICH THE JERKS MADE ALL THE MONEY AND THE WEIRDOS JUST BARELY PAID THEIR EXPENSES. WHO THEY WERE TAKING AS A ROADIE WITH THEM TO EUROPE. WE TALKED ABOUT LEWIS, THEIR RIGHT HAND MAN AND IF THEY WERE GOING TO BE ABLE TO AFFORD TO PAY HIM IF HE TAGGED ALONG ON THE TOUR.

JOHN HAD BROUGHT ALONG A STACK OF PHOTOS AND EARLY FLYERS AND NICKEY DUG OUT A FEW MORE FLYERS TO ADD TO THE DISPLAY FOR THE MAGAZINE. I TOLD THEM I WOULD PULL SOME OUT OF MY COLLECTION SO WE WOULD HAVE A GREAT SET OF HANDBILLS TO RUN ALONG WITH THE INTERVIEW. WE SAID OUR GOODBYES AND EVERYONE WENT OFF IN OUR OWN DIRECTIONS.

I HOPE IN YOUR READING OF THIS INTERVIEW THAT YOU FOUND SOME OF IT BE FUNNY, MAYBE SOME OF IT TO BE BORING AND FOUND SOME OF IT TO BE POSSIBLE INTELLIGENT AND ENTERTAINING - THIS WAS ALL JUST A CONVERSATION AMONGST FRIENDS. I ALSO HOPE THAT A FEW OF YOU WERE TURNED ON OR INSPIRED ENOUGH TO GO OUT AND BE CREATIVE, TO START YOUR OWN BANDS, RUN OUT AND PURCHASE, AND THIS IS A HYPE AND ADVERTISEMENT FOR THE DANGERHOUSE VOL.1 COMPILATION AND THE WEIRDOS' "WEIRD WORLD 77-81 TIME CAPSULE" ALBUMS BECAUSE THEY'RE BOTH GREAT DOCUMENTARIES OF SOME OF THE BEST MUSIC EVER RECORDED!

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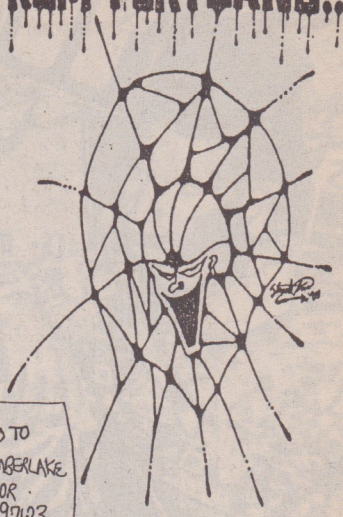

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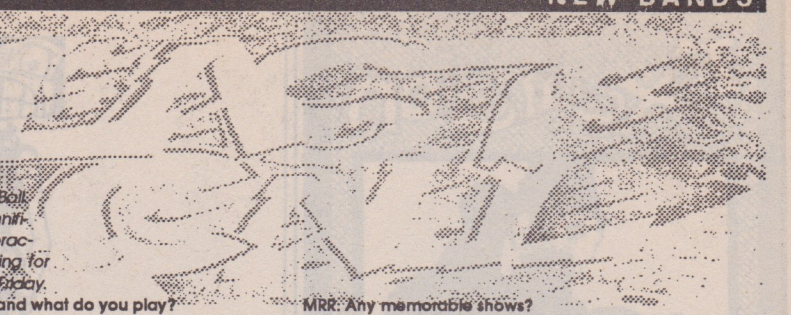

Last Call is a band hailing from Hershey, PA. All three members of the band have had their share of experience in other local bands. They presently have a split 7" out with another PA band, 8-Ball. Interviewed by Tom (Significant Records) in their practice place while preparing for their show the following Friday.

MRR: Who's in the band, and what do you play?
Bob: I play guitar and sing.
Bill: I play bass and do occasional backing vocals.
Jim: Percussion.
MRR: Do you feel that with the addition of Jim on drums that this is a permanent line up?
Bob: Yes.
Bill: Definitely.
MRR: On your record, you cover two very diverse topics (nuclear waste and virginity); what are some of your other songs about?
Bob: Love songs.
Bill: Almost anything.
MRR: Influences?
Bob: Suicidal Tendencies, Dr. Know, Sabbath.
Jim: All, Descendents.
MRR: Do you have any future recording plans?
Bob: Yes. We will be recording for a 12" soon. Hopefully it won't be on our own label.
MRR: Tour plans.
Bob: Yes, after the record is out.
MRR: Your music has a very pronounced metal influence, ala Prong and the Cro-Mags, is this the direction you want to head?
Bill: It kinda happened by accident, but that's the way we're going.
Bob: We have always tried to do it in the past, but our old drummers were not able to do it. With Jim here it has just seemed to work out, in that he was able to do the stuff we wanted to do.
MRR: Is anyone in the band Straight Edge? How do you feel about the whole Straight Edge thing?
Jim: I'm the only Straight Edge member of the band. As to how I feel about it, I'm not into the preaching aspect or the fashion aspect of it.
Bob: I personally am not against Straight Edge but the harder than you stuff is bullshit.
MRR: Any memorable shows?
Bill: Bio-Hazard was a good one.
Jim: When we played with All.
MRR: When you guys play, sometimes you get a good crowd response and other times the people just stand there. How does that affect your performance?
Bob: I don't know....
Bill: Our last gig went alright until a fight broke out.
MRR: Since you mentioned the fight, do you encounter a lot of violence at the shows you play?
Bob: Yes. I don't know if it's the music we play or what, but I always end up getting a bleeding lip by the end of our set. I like it when people go nuts, as long as no one gets hurt.
Bill: When we play we give 110% and we expect the audience to do the same.
MRR: Closing comments?
Bill: We're thinking of getting a lounge act together to pay the bills. We want to be able to do this for as long as possible.
Bob: We have T-shirts and a few 7's left. You can contact us at:
Last Call/ PO Box 452/ Hershey, PA 17033/ (717) 533-5029

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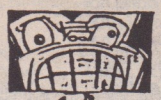

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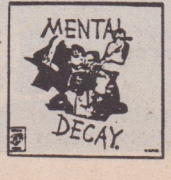

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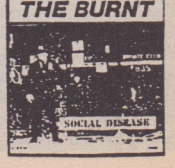


JUST SAY NO

Just Say No have been around for damn near 3 years now, and in my opinion, have not gotten the recognition they deserve. Hailing from Lansing, Michigan, Just Say No is comprised of a veritable cornucopia of midwest Punk Rock legends, who have made combining Punk Rock with straight ahead Rockin' Fuckin' Roll an artform. This interview was conducted at a Just Say No practice session. Mike A., the hard drivin', balls out bass aficionado extrordinaire was in a big fuckin' hurry to leave, so he did his part solo, Mike never has been one for, shall we say, the limelight. Interview by Kris McLauchlan.

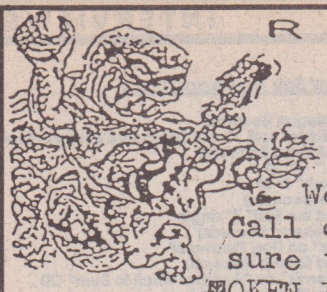
MRR: What are your influences?
Mike: Musical or...(background laughter) Umm, ah, Velvet Underground! (Someone mentions Yo La Tengo) Oh, I used to be in Yo La Tengo!
MRR: What are your thoughts on large record companies, in other words, how long until you sell out?
Mike: I don't think about that ever.
MRR: What are your thoughts on the "Straight Edge" movement in today's youth?
Mike: Geez, I haven't been following it too closely...um, well, it looks strong!(?) It's, uh, movin' up!
(chuckles)
MRR: How do you feel about the musical output of some of your, shall we say, more famous peers (Ian MacKaye, Glenn Danzig, Henry Rollins, etc.)?
Mike: Dunno, I haven't heard any of their recent stuff, I live in a cave!
MRR: So what's your favorite current musical act?
Mike: (Long, long pause)...The Smiths! (Everybody yells and gives him shit.)
MRR: Not to be redundant, but who do you think will win the World Series this year?
Mike: (long, long pause.)
Ken: Cmon, hurry it up!
Mike: Hold on, I'm thinking! Is this the last question?
Steve: No Mike!
Mike: OK, San Francisco in the National league, the American League...I'll say Boston 'cause Jacque likes Boston.
MRR: How do you feel about the recent death of Johnny Thunders?
Mike: That's too damn bad...
MRR: How do feel about the ridiculous prices some of the Punk/Hardcore records that you are on and that came out when you were into it are commanding?
Mike: Hey if they wanna spend that kind of money...I don't give a shit! (much laughing by everyone)
MRR: So why is Mike so quiet?
Mike: 'Cause I'm stoned...Can I go home now?
(So Mike leaves and everyone else gets in on this stuff... Steve: Guitar, Ken: Vocals, Dave: Drums, Jacque: Guitar)
MRR: Well, some of you being veteran rockers with such bands as THE FIX, MEATMEN, and VIOLENT APATHY, you have been many band's influences, what are yours?
Ken: Steve you start.
Steve: Shit, I dunno.
Ken: C'mon, you listen to Aerosmith, Johnny Thunders, set it out!
Steve: OK, if that's the answer I shoulda studied for this test!
Ken: I like The Ventures and Dean Martin.
Steve: Jesus, go back to sleep!
Dave: Keith Moon, Alvin Jones, Mitch Mitchell.
Jacque: Ted Nugent, Richie Blackmore, Jimi Hendrix, a country guy named Pete Anderson who's kinda cool...and old Black Sabbath.
Steve: Ted Falconi, Johnny Thunders, and Airplanes when they take off.
MRR: What are your thoughts on large record companies, in other words, how long until you sell out?
Ken: Large record companies are very large, and usually take bands that sell out!
Jacque: If I could make a lot of money, I'd sell out! (Laughing) The only problem is, nobody would take me to sell out!
Steve: I don't know what the question means!
MRR: What are your thoughts on the "Straight Edge" movement in today's youth?
All: Dave!
Dave: I was into it in 1985, now I think it's dumb.
Steve: I think they should all just relax.
Jacque: They can do whatever they want...
Steve: We could offend here.
Jacque: As long as they don't push it on me. (Awkward silence, bottle clinking)
MRR: How do you feel about the musical output of some of your, shall we say, more famous peers? (e.g. Ian MacKaye, Glenn Danzig, Henry Rollins, etc.)
(long silence)
Jacque: Ken has probably more to say about that.
Ken: Oh, well, yeah, I guess if...whatever they wanna do...I not into it.
Jacque: I do like Danzig's muscles! (laughter) I like that direction.
Steve: I haven't heard any of it.
Jacque: Does anyone have any matches?
MRR: So what is everyone's favorite current musical act?
Ken: I like the GWAR video!
Dave: I like the God Bullies.
Jacque: Favorite newer band for me is Guns N Roses.
Steve: Yeah, I like the God Bullies, good, unclean fun.
MRR: Not to be redundant, but who do you think will win the World series this year?
Jacque: A.L.: Red Sox, N.L.: Cubs, but they're lookin' bleak now, either the Cubs or the Mets.
Steve: I'll go Dodgers in N.L., Toronto in A.L.
(muttering, Dave doesn't know, but he likes the Yankees, and Ken doesn't care...)
MRR: How often do you tend to play Lansing and areas thereabout, and how well are you recieved?
Steve: Never, 'cause when we did, a lot of people came and broke stuff!
Ken: They lose control.
Dave: Yeah, they have seizures and the cops come.
Ken: There's no place to play.
Steve: So I guess we do great, but...
Ken: We can't play!
MRR: How do you feel about the recent death of Johnny Thunders?
Ken: Steve?
Steve: Sucks, he lived hard and lived it up.
Jacque: I think it's cool that he died 'cause any real rocker has to die before he's 40.
Steve: Yeah it's true, but...
Ken: Well, I can't say 'cause we don't know how he died.
Dave: I have an idea!
MRR: How do you feel about the ridiculous prices some of the Punk/Hardcore records that some of you are on and that came out when you were into it are commanding?
Ken: I think it's great! I'm makin' a ton of money.
Jacque: I thought it was really funny when somebody wanted to buy Ken's FIX record for $100.
Dave: It shows how strong the early days were.
Jacque: Yeah.
Dave: They collect 'em and it's cool.
MRR: Describe your sound.
Ken: I dunno how to do that.
Dave: Loud.
Steve: Yeah, it's loud 'cause my ears ring for hours sometimes.
Jacque: Rock n Roll Dude!
Steve: It's really loud, that's what rock n roll is about, one of the things. Dave: Buy the records and use your own good judgement!
MRR: Discribe a Just Say No show.
Jacque: Naked Girls!
Steve: I think they mean during the show.
Ken: I always get beat up.
Steve: Stay outta our way!
MRR: Why is Mike so quiet?
Jacque: He's thinking!
Dave: He's so much more intelligent that anyone else, he has no time for conversation.
MRR: Any last minute comments?
Dave: Legalize pot!
(mumbling about drugs and bad behavior)
Steve: If people buy us beer at shows, we get 'em in free!
Jacque: When we tour we need showers. (more incoherent chatter and drunken yelling.) I just wanna say hi to my friends in Arizona and Texas.
Steve: When you say any band's name, put and "s" at the end of their name. (e.g. The Mudhoneys, The Helmets, etc.)

In addition to all the fine records they have out, Just Say No have a single coming out on Rave Records soon, as well as a split 7" with Tesco Vee's Hate Police on Staplegun Records out this summer. Their first full length LP unfortunately is only available in Europe, you'd better just hope and pray that is gets licensed into the U.S. of A. Oh, and by the way, if Just Say No does come to your town, be sure not to miss it, it will probably be the closest you come to a religious experience, cheese.

Just Say No can be reached via Go Ahead Records/ PO Box 424/ Haslett, MI 48840.

Just Say No Discography

- **Just Say No (Staplegun Records)**
  - **"Fuck Straight Edge" split 7" with Tesco Vee's Hate Police**
- **Just Say No (Go Ahead Records)**
  - **"Girls Say Yes..." 12" EP**
  - **"Pitbulls on Crack" 7" EP**
- **Just Say No (Rave Records)**
  - **"Crickets/Failed the Test" 7" single**
- **Just Say No (Bonehead Records)**
  - **"Chains of Love" on Dog Plasma EP**
- **Just Say No (Mad Queen Records)**
  - **"Run Cat Run Remix" on "Another Witch to Burn" CD**
- **Just Say No (Nate Starkman and Son)**
  - **"Let's Do It" LP/CD**
  - **"Lisa Danger" 7" single**
- **Just Say No (Noisy Concept)**
  - **"Pitbulls on Crack" on Noisycomp Cassette**



ROCKIN' REX

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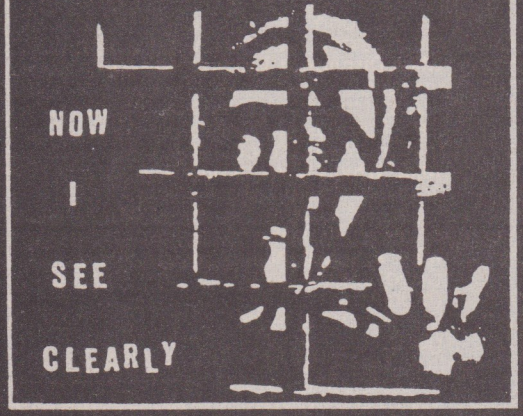
Hiya Gang, Heres a list of cool rare stuff for sale This is just a fraction of the truely amazing selection of crap that we sell. If you don't deal with us,you are losing We havegreat prices and great stuff.Send stamps for list. Call or write and ask us about waht you are looking for, OK?Be sure to add $3.50 for 1stclass/insired mail.Overseas,Add $5. TOKEN IN TRY Beneath the StreetsLP $40//REST IN PIECES My Rage$60 SSDECONTROL Get It Awayw/insert $75//D.Y.S.Brotherhood LP $75//MURPHYS LAW 1st LP Green wax $12//DRI-Dirty Rotten LPorig $15//BAD BRAINS Rock For Light White vinyl German LP $22//F.U.sKill For Christ LP $35// HEART ATTACKKeep Your Distance Rare 12"$40//MESSAGE FROM AMERICA comp$18 COCEye For Eye Black cover $15//AGRESSIONDont Be Mistaken LP $25// WARZONEDont Forget 1st pressing LP $15//YOUTH OF TODAYBreakdown Walls$28 STRIGHT AHEAD-12" Plain cover 1st press $30//WHERE WILD THINGS ARE Comp Yellow 1300 made $30,yellow marble wax 300made$40,Red wax 350made $40 Test pressing 25 made $50//SHEER TERROR-Just can Hate Enough Test Pressin $40//MISFITS-Evilive German 12" $35//MISFITSWho Killed Marilyn 7" $100 MISFITS"Halloween"Orig 7"w/lyrics $95//MISFITS"3 Hits From Hell"7" Rare red label w/insert $80//GREEN RIVER Rehad Doll Green vinyl LP $50 GREEN RIVER Together Well Never 7" $80//JUDGE-1st 7" on Schism $25 ALONE IN A CROWD Test pressing 7" $20,regulare $10//GORILLA BISCUITS Hi Hopes Black vinyl 1st pressing $30//SIDE BY SIDE Rev 7" 1st press$22, later pressing $10//WAR ZONE Lower East Side 7"1st pressing $25//SICK OF IT ALL-Red vinyl 7" $40//UNHOLY SWILL WAR PIGS Test Pressing 40 made$50 STIMULATORSLoud Fast Rules Rare pre CroMags 7" $75//CHAIN OF STRENGTH True till Death Black vinyl $13,Green $20//SLAPSHOT Same "istake Green Wax $15...otta room got lots more,write or call!!!! We rule, maaannnnnn



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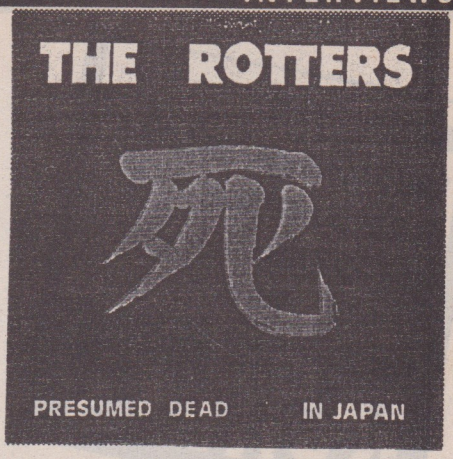
THE ROTTERS



To be perfectly honest, despite the fact that the Rotters have been a band for over 12 years, I never actually heard them until last year. I first hooked up with them when their guitarist Phester Swollen, a.k.a. Tom Chartier, sent me an ad for my fanzine, Wajlemac, and a copy of their LP "Presumed Dead in Japan" for review. Impressed with both the fact that they were the first people to ever advertise in Wajlemac without my having to beg and that their record was pretty good too, I thought I could return the goodwill by interviewing them for MRR. Tim seemed pretty gung-ho about the idea when I brought it up to him as he informed me the band had quite an interesting history (not to mention I think they strike the old-school punk rock nostalgia chord with him.) So here you have it, ladies and gentlemen, Phester Swollen of the Rotters... Interview by Devon Morf.

MRR: First off, are you still pretty much a band or what?
Yeah, but we don't play very much. If we can get it together to play a couple times a year we're doing pretty good.
MRR: So how did the Rotters end up moving to Japan?
PS: Mike went there first. I think we was trying to, I don't know, become full Japanese or something. He's half Japanese. Actually, I guess the real reason was his wife's Japanese and her parents were getting sick or something and they had to move there or something like that. Both Jeff and I went separately on vacation, just for fun. Both of us came to the conclusion that we liked it so we moved over there just for the hell of it. It was something to do to get away I guess.
MRR: What city did you move to?
PS: We were all in Tokyo.
MRR: You didn't affiliate yourselves much with the punk rock scene there did you? I never heard any mention of you in scene reports or anything. Where were you guys playing around, in Karoke bars or something?
PS: Almost. In Japan it's really hard to get yourselves involved with those people over there in the punk rock stuff. One of the things that was weird was that we had a real live, big time, professional manager who was a friend of Mike's. Some of the other acts he manages are a Japanese country singer.
MRR: (laughs)
PS: Don't laugh, I went and saw this guy and he came out singing Hank Williams songs, he's like 16, it was like Country Bear Jamboree I thought. He's talking in between songs in English and Japanese. And his accent in English is just right.
MRR: So he was even talking with a Southern accent?
PS: Oh yeah. So I thought wow he must have practiced a long time to say that I wonder if he knows what he's saying. After about half the show I started to realize, he is really talking this way. So when the show was over I went backstage and met him. He walked up to me and goes, "How ya doin? Let's go out and get fucked up sometime. We'll raise some hell, kick some ass." I don't believe it . So anyway our manger managed this guy. He also managed one of those teen idle singers. She had one of the top number one hits in Japan for three months in a row. You know what that's like, it's so dreadfully awful it's almost entertaining.
MRR: So how would he bill you guys? Did he bill you as some huge American punk rock band?
PS: You see this is were the problem started, I don't think he quite understood what to do with us. One of the things he kept telling us was that we should learn to play a song that people would know, and like then Mike would come to practice and try to convince me and Jeff and Shirakawa, the guy that was drumming for us, to play something cool from the 60's. And we'd all go "nyyahhhh." You figure out how to play it, and he couldn't. So it never happened. We played at several clubs. Mostly we played at Yokohama and it would be really fucking weird. There would be us and then there would be two other bands that had absolutely nothing in common with us at all.
MRR: Bar bands and stuff?
PS: It's hard to describe, they don't have even bar bands in Japan I don't think, not like we do here. One time we played with this girl band opening the show that played this spaz art fusion new wave jazz rock. And they were actually pretty good. One of the best bands we played with.
MRR: What were they called?
PS: I don't remember. I don't remember the names of anybody we played with.
MRR: It wasn't the Zolge or Shonen Knife was it?
PS: No, Shonen Knife is another subject entirely. There must be 20,000 bands exactly like Shonen Knife in Japan. But, we played with this spazzy girl band and the crowd was like 19-20 year old girls that just sat there and didn't even give a polite applause. It was really weird. Than we came on thinking, fuck, they're gonna hate us. They kind of sat there and giggled a little nervously and applauded a little bit. Then we were done and the last band came on and they got up and went home. When it was all over the manager of the club came up and said god you guys were great, you're definitely the best band we've had here in months. We were just sitting there scratching our heads thinking what is it that goes on here. Then once we played with this, this is pretty wild, this girl who was on her way to becoming a teen idle singer. But she wasn't like a teenager anymore, she was in her 20's and like an adult. I don't know what kind of audience she was shooting for, but her whole set was with taped music. Then she had this other girl who held a bass and danced around behind her, and then had a fag looking guy that held a saxophone that danced around. Neither one of them played their instruments. I don't know why were playing with them at all.
MRR: So how did you hook up with Masa Shirakawa to play drums, and what happened to your old drummer, did he stay in the States?
PS: Yeah, the old drummer stayed back here. What kind of happened was we just sort of broke up and reformed and broke up and reformed. Tons of different people have been in and out of the band. I'm the only one that's been in it steadily throughout everything. Jeff's been in it for ninety percent of it. He was our roadie before he joined. You know how that is. We got Shirakawa because he worked at the same company that Jeff and Mike worked at. So they knew him, it was like we know this drummer let's get him. He actually worked out pretty good. He was quiet, he'd do what we'd tell him to do.
MRR: So is he still back there?
PS: Yeah, he's still back there, poor guy. He doesn't make much money, trying to survive. I guess he got married or something like that.
MRR: So how did "Sink the Whales" become so rare?
PS: There's only a thousand of them. That's it, I don't know, I'm amazed that anybody wants it really. We didn't really like it, we just sort of did it. Afterwards we listened after we got it and said, this sucks.

SINK THE WHALES BUY JAPANESE GOODS
Disco Queen
THE ROTTERS

MRR: Did Eric Stone used to be in the band?

PS: No, but he's a friend of mine.

MRR: What was the controversy that went down with him playing the Pork Dukes on the radio?

PS: He had a show at KCSB at Santa Barbara that was at like midnight to two on Saturday night, and he'd just basically play whatever he wanted. There's a guy who lives up in Santa Barbara, I think it's Nathan something, he's just flipped he's one of those 39 year old guys who lives with his mom and has never moved out of the house. He's just nuts and he listens to KCSB constantly and he does a lot of weird things. I guess he just spazzed out one day and got offended by the Pork Dukes so he wrote the program director and complained about it and Eric got in a bunch of trouble. A bunch of shit for it. It was really ridiculous because the guy's nuts. Another guy that was a DJ up there, Doug Miller, another friend of mine, had the show just on just before Eric's. Same kind of music. This Nathan guy sent him a check for a hundred dollars once, saying "Here, here's a hundred dollars. I hope you can make your life right, get all straightened out." I guess Doug said something over the air about, "Yeah, I don't have any money this week." Well, you're in college, no one has any money. It was weird. So now you can't put anything on the radio that says "fuck" in it.

MRR: It was because of him?

PS: That was a big part of it, yeah. Howard Stern got busted for something around the same time. I guess they took the two cases and lumped them together to base their decision on.

MRR: So does "Down at the Strand" depict a typical evening in your life?

PS: The Strand is part of Oxnard,... yeah that's typical. That's actually a true story, kind of romanticized. Jeff was at a party at The Strand which is right by the beach and everyone got drunk and somebody got stabbed and Jeff got totally out of control.

MRR: Have you done an issue of "Half-Truth" lately, or was the last one number 3/4?

PS: Yeah that was the last one, but number 5 is piling up. I'm probably gonna start on it it next week.

MRR: How do you get all the cartoons found in the record and fanzine? Do you just take other peoples cartoons and ad to them or do you actually draw them yourself?

PS: Those are English lessons from Japan. I had this book over there that I used in some of the classes I taught called "Picture It" and it had really boring pictures of people doing things like operating a telephone and going to the beach. They would have these sequences with no words and you were supposed to look at the picture and know how to say it. It was just so boring trying to teach that stuff and listen to these people that I'd sit there and start drawing things on the pictures and they turned into cartoons.

MRR: Are the Rotters planning on going back to Japan anytime soon?

PS: Not really, Mike's actually thinking of moving back out here. So if that happens that would probably be good, we'd probably start playing more... or we'd get mad and kill each other.

MRR: Didn't you guys play once like a year and a half ago at the Covered Wagon?

PS: Yeah we played at the Covered Wagon and at the 6th St. Rendezvous.

MRR: Oh, man, the 6th St. Rendezvous's a total dive, did anybody show up?

PS: Yeah, actually that was a pretty good show. We knew just about everybody in the audience. And then some people that we didn't know came to see us. We kind of knew the other band that played, Iron Scrotum, so it kind of turned into a big out of control party. It was a lot of fun.

MRR: So you were just a teacher over there?

PS: Yeah, kind of, only I didn't work for a company. So I wasn't one of those bozos who got hired to go over and teach a bunch of students. I actually taught at Pentax Camera and that was pretty nice. I helped them with their Visa papers, cause they'd send guys over to America and they'd have to have their applications in perfect English. None of 'em could do it, so I'd straighten 'em out. Then I taught at this one company, it was really cool, it was a pearl company and they had tons of money and my students were the president and general manager. I'd go in there and they'd say, "We don't want to study English today here, let's order sushi and drink beer and whiskey and watch sumo on television instead." I'd say "Alright, fine, whatever". We'd have to talk in English the whole time, but we'd just sit around and talk about sports, bullshit, and I'd almost always get really drunk. Get fed really well. And for this they paid me like sixty dollars an hour.

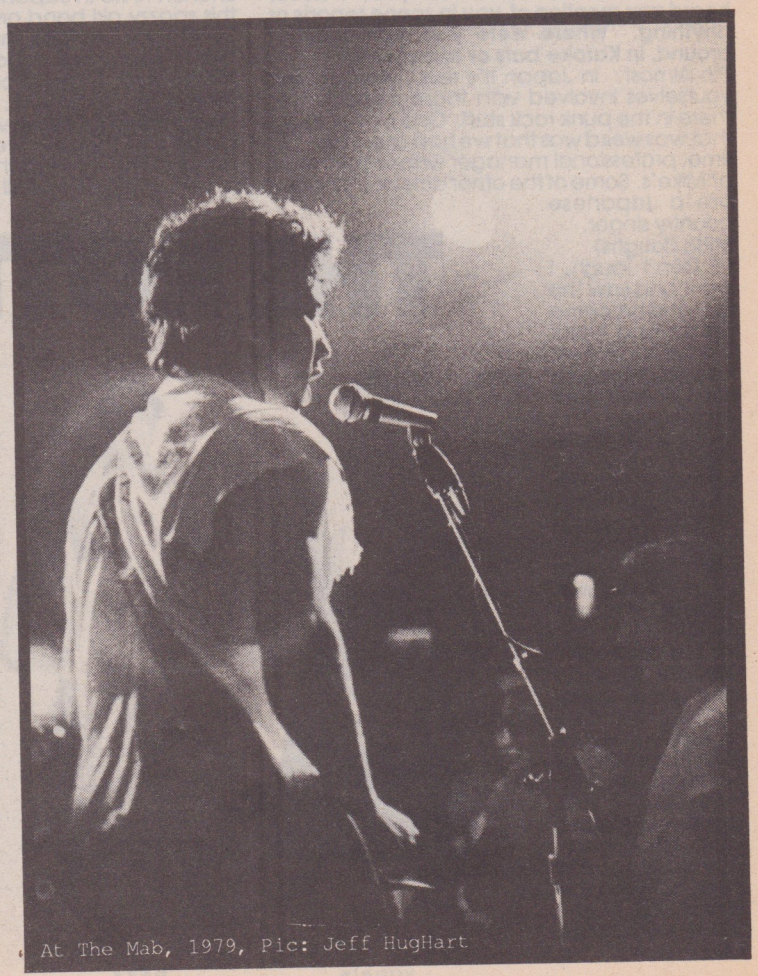
MRR: How many hours a day would you work?

PS: I worked about 20 hours a week. The other place I worked at was a two year music college, it was like a junior college. A taught a little bit of guitar there. But mostly it was like the guitar teachers would bring me into their class and say look, here's an American, he can play the blues for real, which I can't. Then I'd get these guitar guys coming up to me and asking, "How do you play like Eric Clapton?" I don't play like Eric Clapton, and neither do you, give up. That was kind of weird because 90% of the students were 18, 19 or 20 year old girls and all they were there for was just to goof around, play some music and kill time for a couple of years until they got married. So it was like a two year baby sitting service. Some guys would be studying really hard and ask me all these technical questions and I would go "I don't know", I taught myself, I don't know.

It's pretty weird over there, I've only seen one show ever in Japan where people slammed or jumped around or acted like they were anything but dead. I don't know it was like everyone was going nuts at this one show and I kept trying to find other ones like it, cause I wanted to play at 'em, but I couldn't. They was no way. Me and my girlfriend went to this all day 16 band punkathon at this one place and we knew these guys in two of these bands and man, it was like all the bands were way out of tune, it was painful to listen to. They were all trying to sound like Sham 69 and nobody did anything. The only way you could tell if a band was popular was by were the people were in the audience doing nothing. If they were up near the stage doing nothing they liked the band, if they weren't, they didn't. It was weird, it was really weird. It's a great place to visit, living there can be kind of frustrating. You can really get pissed off at the world if you live their and can't cope with it. You get sick of people trying to speak English all the time when your Japanese is better than their English by a lot. It's really crowded, and sometimes it gets really boring. I found almost the only thing there was there to do that was any fun was to go drinking. It's a great place for that.

MRR: Don't they have beer machines on the corners?

PS: Beer machines on the corner, the bars are everywhere and they're all really cool. You can get completely wasted and not worry about getting home. Even if you don't get home nothing will happen to you. I found a business man passed out on the floor of the train one morning once. They didn't even



At The Mab, 1979, Pic: Jeff HugHart

take him off. He got on and that was it. I've gotten on the train sometimes where in America I never would have made it but there there was nothing to worry about.

MRR: So did you develop a taste for Japanese manga (comic books) when you were in Japan? I saw some clips from "What's Michael" in Half-Truth.

PS: "What's Michael" is easy to read. That one's actually kind of funny. The regular ones that most people read are weird. I can read them and I know what they're saying but I have no idea of what they're talking about or what the point of the story is. There's some weird shit and then there's some stories that are so everyday normal. One theme that seems really popular is high school students and their everyday problems and the societal pressures conflicting with what they really want to do. If you read them you think, "OK, I see what the problem is but what's big deal?" Are these people really neurotic or what? It's not even interesting at all. Not at all, the bizarre ones are much better.

MRR: So how, overall, did the brief reforming and release of the album go over in the States? Did more people remember you than you thought or do you still have stacks and stacks of records?

PS: Well, it's kind of confusing. We're running into the same problems we've always had. We cannot get shows in Los Angeles for the life of us. No matter what we just can't get them. The two shows we played in San Francisco were easy. We can go back there and play anytime we want to and we can probably go to the east coast anytime we wanted to because most of our mail has come from New York and Philadelphia, Pennsylvania, back there, Boston. It's been kind of frustrating. I mean there's people I know here in LA and people I've met here that keep coming up and saying when are you guys gonna play we want to see you. I say I don't know, but we keep trying. All the people that do the booking in the clubs here in LA suck. They're all such chicken shits. I wish if you called them up and they didn't want you they'd just say, "No." I would be much happier with that than, "Well, we've got you penciled in." Oh, yeah, right. We had one show where the didn't erase us. I was surprised. Or places like Al's Bar where you can never even get ahold of the person that does the booking. You can't call up the club and ask them, they won't tell you they'll just give you some bullshit. You've just got to know people and hang out.

MRR: So what happened to your old drummer?

PS: The guy that we have here, that's our drummer Bruce Brink, he was the originals Rotters drummer back in 1978 and then he quit and we got Johnny Condom. Then when we reformed in 86 he played for us again. He keeps showing up and being in the band. Right now he said that he's interested in playing again but he's got a job and can't play, he can't devote himself to it.

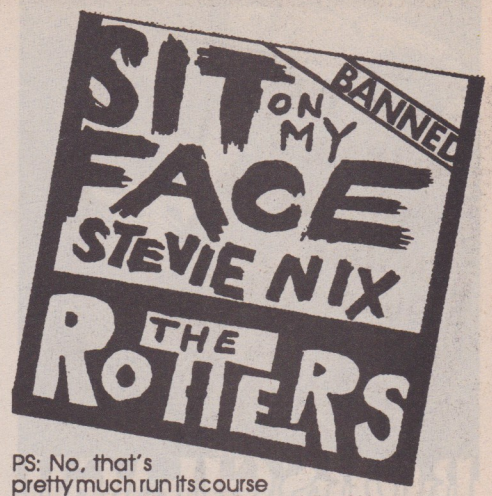
MRR: Have you guys gotten any flack for any of your new songs?

PS: No, we haven't gotten any flack. It's too bad.

MRR: You guys have got to do something more controversial.

PS: But it's harder now, there's too many bands. The old days were fun, they got really mad at us and would throw things. That kind of excitements gone, unfortunately I don't know what to do to get people that mad. Maybe I'm too old, I've got too much sense now. But all we used to have to do was show up in '79 and people would get mad.

MRR: Are you still in any trouble for the Stevie Nicks things, any lingering lawsuits?



PS: No, that's pretty much run its course but it got pretty nasty for a while. We were right on the edge of getting sued and I think the reason we didn't get sued was first off, we didn't sell enough records for them to make any money by suing us, I think they were waiting, hoping that we'd make money and then sue us. Also, when Fleetwood Mac started to hassle us about that, at first they did it openly calling up KROQ saying don't play record and sending their lawyers into record stores. Then it became more subtle and some places wouldn't let us play there because of their managment.

The Rotters are currently looking for a new drummer. If you're intereseted, or want any other information, merchandise, etc., Tom can be reached care of Baka Records at PO Box 931013, Los Angeles, CA 90093-1013.

At 6th St RendeZvous 1990, Pic: Gabrielle Halley

RORSCHACH

Interview May 10, 1991. Present were Nick (guitar), Keith (guitar), Charles (vocals), seminal guitarist Jon Hiltz and Wardance label magnate Fred Alva. Photos by Justine Demetrich. Interview by Sam McPheeters.

MRR: There seems to be a big discrepancy between the earlier material you all recorded for several comps - Evacuate's "Look At All the Children Now" and Irate's "Forever" 7" - and the sound that you got on the album. It sounds like two different bands...

Charles: The person we recorded the earliest stuff with, Don Fury in New York, has a real reputation for being hit or miss... either you sound real good or you totally suck. There's no middle ground in the way he records. And we got the miss. Plus those three songs were the first things we had ever recorded in a studio, uh, and they suck. We publicly acknowledge that.

Keith: We really didn't know what we were doing, it was very forced.

MRR: Charles, I've heard rumors that you recorded the entire album line by line, having each verse punched in by the engineer. What was the story with that?

Charles: Not the whole thing, a lot of it. I had... a problem with a damaged lung. So I was very easily winded. There were a few parts where I sang a lot, but there were no songs I sang straight through. Because after about three lines I was unable to breath. It was a matter of timing and great engineering by Alan, the guy in whose basement we recorded. It was a dark but pivotal time in RORSCHACH history.

MRR: How did your being sick affect the workings of the band?

Charles: Well, I got cancer and it slowed us down for a while. We had a lot of help from people.. there were a couple of shows where I couldn't sing the whole thing. A lot of practices I missed.

Jon: And then there was the Sk8 Hut...

Charles: Where I sang about a song and a half and couldn't breath for the rest of the day.

Nick: We didn't realize how much his voice was in trouble until he got better.

Keith: Yeah, when we first started, it was entirely different. And when we started to...change, is when he got sick. Now, on the new 7", it's insane how different he sounds. And it sounds incredible when compared to those horrible compilation tracks.

Charles: Part of my treatment involved taking a drug which damaged one of my lungs. It went from, like, 98% healthy to 73% healthy in two weeks. And those two weeks were the two weeks... it happened in the end of June, and we started recording in the beginning of July. So, my lung eventually regenerated, but at the time we recorded the album it was almost at its worst.

MRR: Another discrepancy I've noticed about the band is that... it seems like your illness has had a major influence on RORSCHACH's lyrics, but in talking to you in person about having cancer, you seem pretty casual when discussing it...

Charles: Lyrically, it totally gave me a different outlook on life. I guess... it wasn't all bad. It may have seemed that way, but it changed my outlook on everyday life pretty drastically. I mean, when I first found out that I had cancer, it was like a big punch in the face. But... then I realized that, every day as I was closer and closer to getting better, I realized that I was nowhere near as bad off as some people. Now I'm better, I'm healthy again, and there're still lots of people much sicker than I was... But, as far as lyrics go, I can't really say that our first sets of lyrics were any Shakespeare anyway.

MRR: Who writes the music?

Keith: Me.

Nick: Keith.

MRR: You're into a lot of weirder, progressive metal, - sounds like an influence, but the music itself seems more deviant, kinda along the lines of COC or something...

Keith: "Progressive metal"? Sorry, sound like you're talking about crap like PRIMUS.

Jon: RUSH is "progressive".

Keith: I don't know, since I was 14, since I got into METALLICA and SLAYER, I always just liked the stuff that was more extreme and it just got to the point where I was listening to a lot of VOIVOD, TREPONEM PAL, now GODFLESH... so I like a lot of off time changes, I mean it's a lot more evident on the newer 7" and the newer material. I don't like stuff straightforward and clear cut. I like it to be more bizarre, more... I don't want to say technical. Maybe just... dissonant.

MRR: Where do you all see yourselves in relation to the ABC No Rio scene?

Charles: As long as it exists, we'll keep playing there.

MRR: Well, how does the tag of being an "ABC band" fit?

Nick: Just because we've played there five times...

Charles: Eight.

Keith: Seven.

Charles: It depends on your definition of an ABC band.

Nick: Any band that lives in the tri-state area that wants to play shows is an ABC band.

MRR: As of this interview, about a month before you leave on tour, there have been a bunch of club closings in the New York area. L'Amours in Brooklyn, Maxwells in Hoboken is being converted into a Bennigans.. do you think New York is going to see further polarization of the punk community with an even more pronounced split between ABC's and the huge shows at the Ritz and the Marquee? Seems like there's a much smaller potential for middle ground shows, like at the Castillo cultural center near Wall street, or at Maxwells, or...

Charles: Or the Anthrax. They closed down a while ago. It's gonna suck, but it just comes down to... if somebody wants to whoever it is that's going to get things going again. If the hardcore scene is demanding of that then it'll happen. I don't know why it hasn't happened yet, but someone WILL start putting on shows in Connecticut again.

Keith: The Anthrax is opening in another space.

Charles: The demand for a place to play like that in Connecticut is so great that it's inevitable that something's gonna open up. The demand for an alternative club like Maxwells is also inevitable. There was money being made at Maxwells and somebody's gonna want to make the money.

Keith: In Connecticut, there's a place called "The Monkey Bar" that's starting to put on shows, and I was talking to either Steve or Tim from NO ESCAPE who said that it looks like the World's gonna start having shit again... $5 matinees. They want the CBGB crowd because they know money can be made.

Charles: Exactly. Someone's out there, someone who owns a club is going to want to make that money. But as far as we're concerned.. we'll have ABC to play, whether there's a middle ground or not.

MRR: Talk about Mindset some... that used to the collective fanzine of the three of you, and now it seems like it's just Charles' project...

Keith: No, no, no! Big misconception! I never had anything to do with it!

Charles: In spirit Keith was a part of Mindset. The original idea was a lazy person's fanzine - just have everybody else do a page and then we compile it. And that turned out to the most accurate description - everyone was too lazy to do a page in the first place, with the exception of a handful of consistent people. So we've turned it into a much more regular type fanzine - there're actually interviews in the next one.

MRR: Charles, you and Chris the bassist both went to high school with the guys from TRIXTER - having been present to witness their huge commercial success, what kind of a perspective does that put on your own band?

Charles: Uh. Well, it's very obvious that they've "made it big", in their terms, but it impressed me in that when I was in high school with these people, that was all they wanted to do. Make it big, play the Byrne arena.. it impressed me that they had actually acomplished what they set out to do. At the same time I wasn't very impressed in the way it was packaged... very, um, business-like atmosphere when it comes to record corporation stuff like that.

Nick: Well, they're TRIXTER. (laughs)

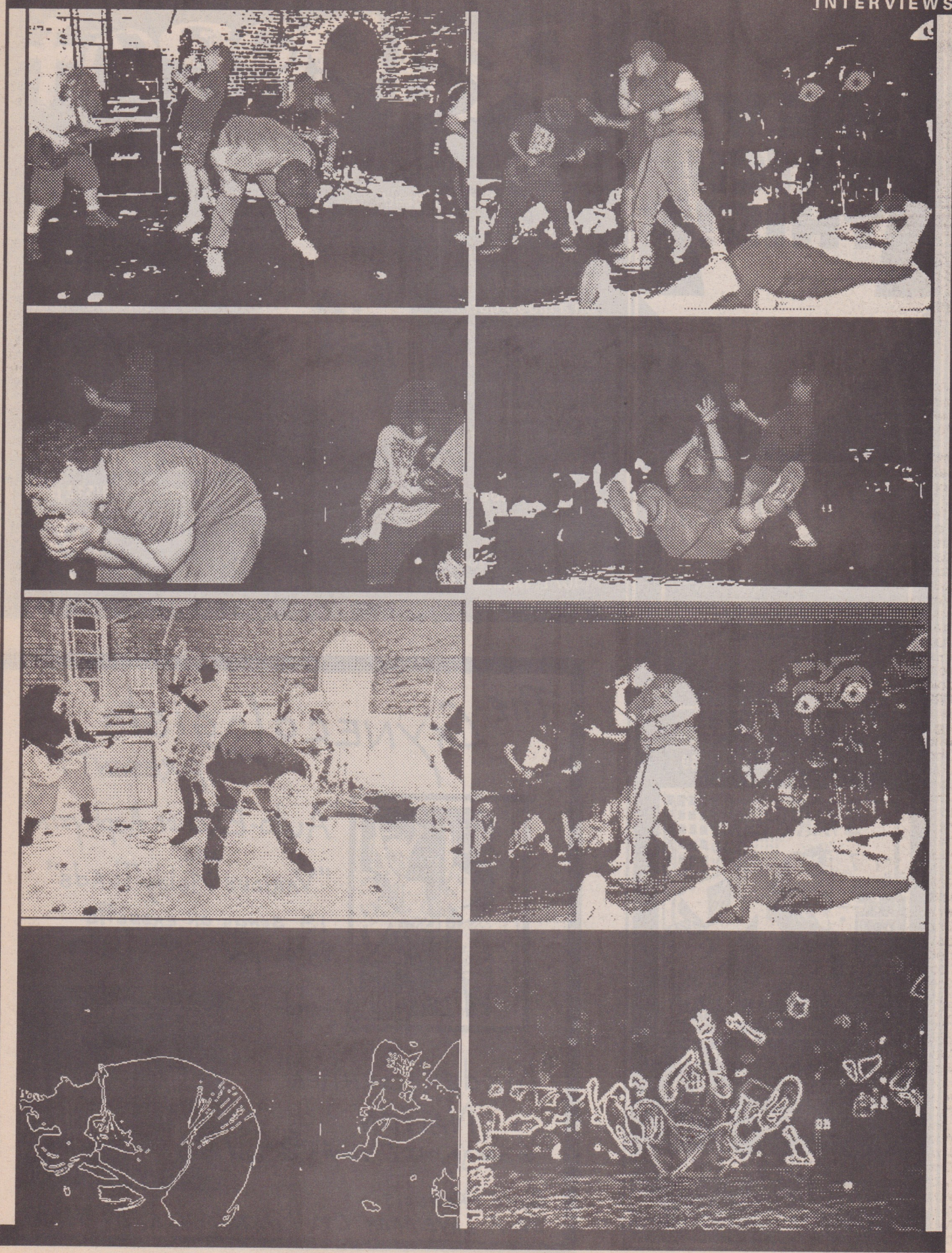
Charles: Yeah, exactly. The marketing schemes are there; promo comic books, photo shoots, stuff like that. I'm not really good friends with any of the band members except the keybordist. I'm kinda friends with the guitarist, Steve. Liad, the keybord player, is a really good friend of mine and he doesn't get shown on stage or in their videos because... well, it's all in the next Mindset. He explains it as... it doesn't matter to him that he's not on stage because since he was nine he's wanted to play music. And now he's doing it, so it doesn't matter that he's not getting recognized. But I don't really know what talking about TRIXTER has to do with us in the first place...

MRR: Well, it does in that RORSCHACH will always have that kind of potential to "make it big" as a metal band, no matter how much uglier your music is than TRIXTER's. Five years ago, who in their right mind would've thought that NAPALM DEATH could become such a successful marketing tool?

Charles: Well, having seen what it's like at the top doesn't make me want to be there. A couple of weeks ago I went to see them at the Meadowlands Arena, and when I went to talk to Steve Brown backstage after the show, it was like... he was posing for pictures while I was talking to him. No one would leave him alone. Everything was very structured. But the reason I went is the first place is that, fuck, "know your enemy" is a motto I live by. I got to see exactly what I wanted to see. It was disgusting, all the "stars" were there - the guys from TESLA, all that shit. Everybody was kissing each other's ass. Hopefully we'll never want any part of that.

Fred: Hey, is that Rebound flexi coming out any time soon?

Charles: Uh, we'll talk about that some other time...



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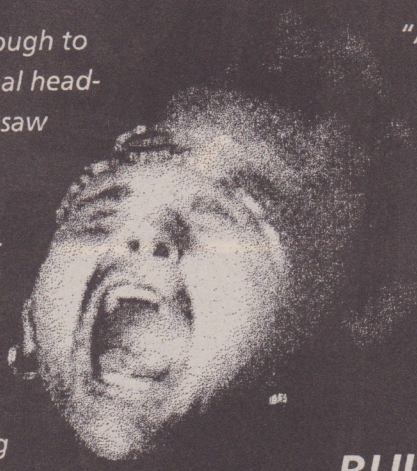

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Cesar Vazquez is the singer of Dogma Mundista, a band out of East L.A., and was formerly involved with Solucion Mortal, the first punk band from Mexico to make it up to the US. He's been active in the scene for a very long time and has a really great outlook on things. Interview by Tim

MRR: How old are you now?

C: 26 years old.

MRR: Where did you grow up mainly?

C: I grew up in Tijuana and partly in San Diego, Oceanside, Los Angeles. I had a mixed growing up.

MRR: Are both of your parents Mexican citizens.

C: Yeah, my mom is partly Spanish but she's basically Mexican. All of my family is Mexican. Although a lot of them are out here, in California. Only a few stay out there. They just like the way things are.

MRR: When did you first get into punk?

C: It was in '77, when skateboarding brought punk rock into it. Basically there were a lot of skateboarders that came into punk in Tijuana. There was a lot between '79 and '80. In '81 we started a band that didn't work out.

MRR: When did Solucion Mortal break up?

C: It had a lot of breaking up parts of it. There were disagreements with the band, they didn't want to come up here and play. I don't know why. I always wanted the whole band to record so we can expand and get an international thing going rather than segregating the band into just a Mexican thing. Later on, I went back with the band again. That was around '83 or '84. We had some problems with the Mexican authorities, as far as undercover police and stuff like that, because of the context of the lyrics. Half of the songs were against the police. We were doing shows in schools, for benefits, cuz it was the only way we could get away with playing. They would allow it, but we were getting so much credibility from the kids that they started looking into it.

MRR: So, when you guys would come and play in Southern California, did you have to do that illegally.

C: Most of the band did, and I did most of the time because I was doing it since I was a little kid. I'd just lie. I'd just play with them. My dad's a police officer, and you sort of pick up the psychology of an authority man— the way they judge people by the way people walk. Pretty much just use their way to my way.

MRR: That's very clever. When did the band finally break up?

C: It sort of didn't. It did for a while but then they got together again. They went sort of crossover. I lost contact with them.

MRR: How long ago did you leave the last time?

C: About '85.

MRR: What did you do after that?

C: I joined another band in Los Angeles, named Synod. They didn't go too far because of bad attitudes I picked by living in LA.

MRR: Like what kind of attitudes?

C: Things like not putting effort into what you're doing, drinking a lot and doing other things.

MRR: So then what happened?

C: I got married and then I started getting back into doing what I wanted. I was writing songs all along. I just got organized, pretty much. For the past three years I've been on a slow paced project, working and putting it into what I believe. I've legalized myself and all of that so I can do what I want to do, pay taxes, but still get away with what you can.

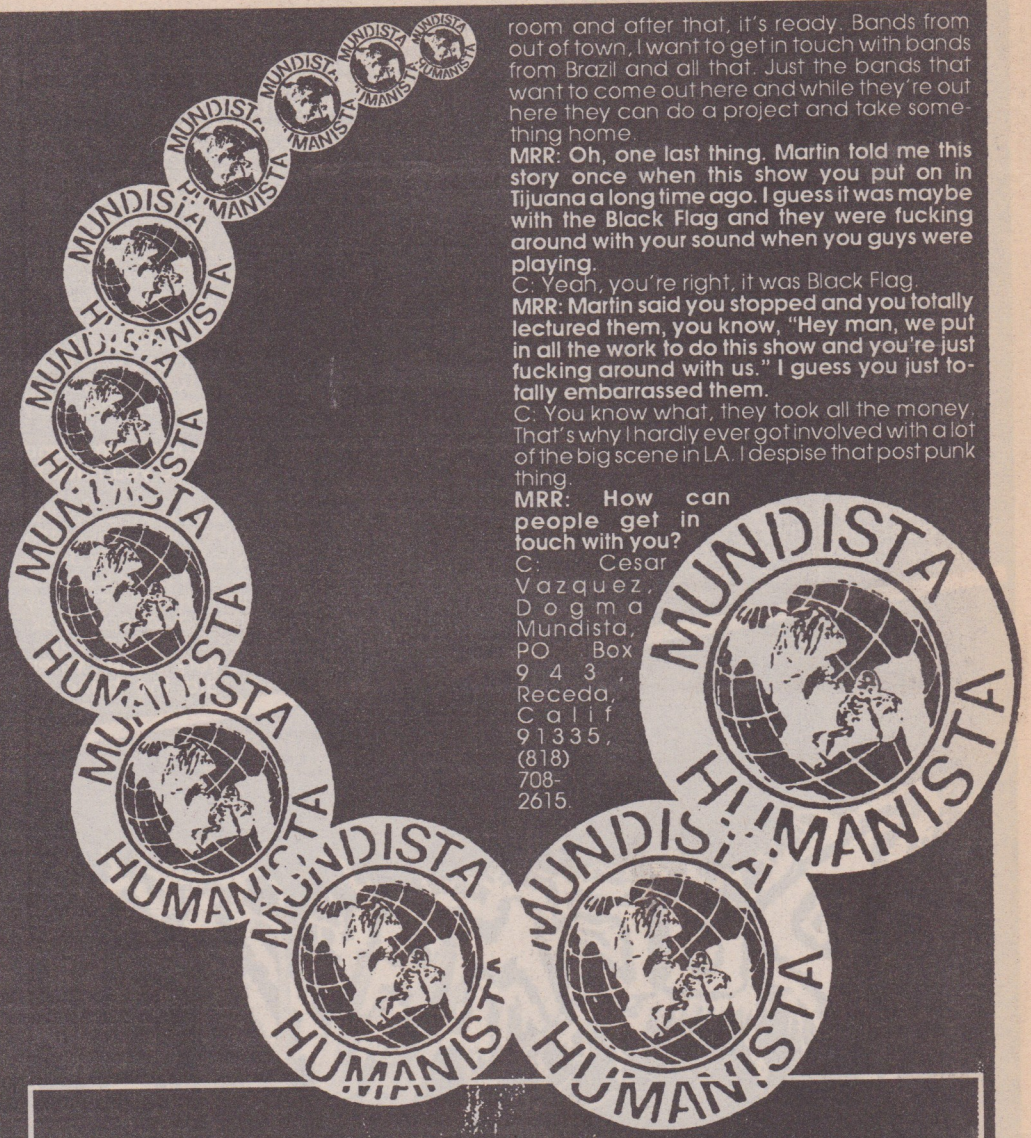
MRR: What's the new project called?

C: Mundista. It's a wordly thing. It's trying to make it like a non-racist, international concept of the whole idea of punk rock. Everything that everybody tries to seperate, these ideologies, that really are one.

MRR: When you say everything is one, there has to be somewhere you have to draw the line, isn't there?

C: Yeah, of course. What I'm saying is that peo-

MRR: What do you think about those people that came and beat them up? *(SHARP skins)*
C: I don't think that was fine either. Those kids were just looking for a reason to fight, to look like aggresive skinheads. Somebody told me that they were fascists but not racists, which all around it is pretty ignorant anyway. I think, obviously, that band probably by now has learned a lesson. I don't know. I wasn't liking very much what they were saying but that didn't give me a reason to go out there and beat them up.
MRR: Do you still try and keep in contact with the scene in Tijuana?
C: Yeah, Boonz, he does articles and reviews in a magazine that's like Thrasher. They distribute 60 or 70 thousand copies throughout the country. He reviews punk bands through the magazine, stuff like that.
MRR: Is there still a big scene in Mexico City?
C: There are a lot of skateboarders. That guy Boonz organizes tournaments.
MRR: Is there a political scene there or is it mostly skating?
C: It's mostly political. People there are very much against the state. They are direct about what they say. That's why it's good.
MRR: Here in the States it seems like most of the bands are not political anymore. What do you think about that?
C: I think that it's sort of like when a cat starts to get his neck scratched too much, it's gonna start scratching back again. But, yeah, it's kind of unfortunate that a lot of people take that way of not caring anymore and just being outcast rather than being aware of why and what you should be against what's around you.
MRR: Have you ever made contact with punks any where else, like in Latin America?
C: I used to write to some fanzines over there, but I lost contact when I was moving around. I lost everything I had.
MRR: It seems like there a lot of punks in Medellin and places like that.
C: Yeah, and in Argentina and Chile. Definitely one of the things I want to do is go play in Brazil, Argentina, and Chile, although there are a lot of social problems there.
MRR: Are you going to try and put out a record?
C: I'm working on a bigger project, to do recordings for bands and for them to find a label on their own.
MRR: So you have a studio.
C: I have a 16-track studio and it's going to be really good qaulity. I want to record a lot of good bands that deserve it. I think if they don't have to pay for the recordings it'll bring out more of the artistic effect of band, without the pressure.
MRR: How are you going to finance this if they don't pay?
C: I payed for it all, I've worked my butt off, working construction for years. Fortunately, I've found a place where I make good money. I put the money back into what I believe.
MRR: In your internatonal perspective, you're trying to find a common...
C: ...a common belief where everybody could unite. I think all along it's been a natural instinct of punks wanting to associate with everybody throughout the world.
MRR: So obviously you're not giving up. Is there anything else you'd like to add here.
C: I'd like to thank Filth, the band that helps us a lot out there, when we're out there, that we're so great...especially Jim and all his band members, Toby and just everyone else. Econochrist was so nice, some of the coolest people and everyone from out there who was so cooperative. And with this thing about recording bands, I'm really serious about this. I've come this far and I'm gonna do it. Basically, the last thing I need to do is the sound room and after that, it's ready. Bands from out of town, I want to get in touch with bands from Brazil and all that. Just the bands that want to come out here and while they're out here they can do a project and take something home.
MRR: Oh, one last thing. Martin told me this story once when this show you put on in Tijuana a long time ago. I guess it was maybe with the Black Flag and they were fucking around with your sound when you guys were playing.
C: Yeah, you're right, it was Black Flag.
MRR: Martin said you stopped and you totally lectured them, you know, "Hey man, we put in all the work to do this show and you're just fucking around with us." I guess you just totally embarrassed them.
C: You know what, they took all the money. That's why I hardly ever got involved with a lot of the big scene in LA. I despise that post punk thing.
MRR: How can people get in touch with you?
C: Cesar Vazquez, Dogma Mundista, PO Box 943, Receda, Calif 91335, (818) 708-2615.



ple concentrate too much on the domestic differences, and you have to compromise. Just like when someone doesn't understand your language or your ideas, it doesn't mean that there you have to fight. That's what the Mundista concept is about.

MRR: What do you do in order to further that?

C: I figure, getting members from different nationalities, different cultures, and create that atmosphere.

MRR: What have you done so far?

C: I've got a bass player who is Oriental-American, got a drummer who's Mexican-American. You know how LA has a lot of different races in it, basically America. So I don't look at it as an American band.

MRR: You do the songwriting?

C: A lot of it, but I try to get the other guys' ideas and put them into the whole thing.

MRR: You're the singer though, right.

C: Yeah, not necessarily because I want it to be that way, but because I've got more experience.

MRR: You sing both in English and in Spanish?

C: Yeah.

MRR: How does that get received?

C: I don't know. I think you should do things in action rather than talk about it, so that the you response is geniune. Usually it's a pretty good response. People don't feel real isolated sometimes in one language, the feeling that they're not just one little dot in the world.

MRR: So, have you played in LA much?

C: Yeah, we've played but have only been together for about six months at the most with different line-ups. Because of the problem of people with unstable ways in LA or anywhere else, you have to break up sometimes. You have to find someone who's more interested in doing what the band wants to do.

MRR: So how many shows have you actually played.

C: In LA, about 8 shows.

MRR: How has it gone over, singing in both English and Spanish?

C: Very well, a lot of the Spanish speaking punks go to the shows. Some of them went up to San Francisco when we played up there. There are a lot of them, and they feel real comfortable with it, it's something they can relate to.

MRR: You have mentioned that in LA there are a lot of Spanish speaking punks.

C: Yeah, a lot. A lot of them are very bilingual that have been living here for a long time and are still bilingual.

MRR: Are these kids mostly from middle class or working class backgrounds?

C: Definitely from the underpriveledged class.

MRR: Do they live in East LA?

C: Yeah, they live in East LA, mostly East LA.

MRR: Are there any bands from out that way?

C: There's a band called No Church On Sunday and another called Golpe Del Estado. And there's another one that's just starting.

MRR: How does the Mexican community feel about Mexican punks? Do Mexican punks get shit from other Mexicans?

C: It starts with the grandma's and it goes further. But the thing is with the Latin families, if you earn your living, you can do whatever you want. Whenever I see my aunt, they always want me to go to church, though.

MRR: How does the white middle class punk community, how do they deal with you guys?

C: There's one thing, the punks are always mad about the cholos that give the Latino community a bad name. We went to do a show in LA. Some cholos there wanted to beat up one of the members in the band because he's white. Three shows we tried to do at parties, and there's been a lot of violence at all of them.

MRR: From gang stuff?

C: Yeah.

MRR: When you played up at Gilman, that was a different environment, entirely. How did that feel?

C: Great. I felt like I was at home away from home. It was the same atmosphere that there was in Tijuana in 1983. Back then, a lot of bands played from everywhere there. There was a very openminded and international feeling. Cooperation and nothing really mattered. That's the kind of feeling I got at Gilman. I lived in San Francisco for a little while ago. I think it was '85.

MRR: Yeah, I remember that.

C: It was good.

MRR: What about that thing that happened with that first band, Totally Fukt? Were you aware of that incident?

C: Yeah. The kid from that band, they did a sticker that I found pretty offensive. I don't think they should have done that. I don't think they should have thought that it was going to be taken as a joke that, because something like that is nothing to joke about. *(rape)*

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Barring unforseen circumstances (like the sudden arrival of tons of new listings), this will probably be the last "Book Your Own Fucking Tour" section. This page has been severely underutilized, which either means that the network of bands sharing info with each other is working superbly and that venues are already too booked, or that promoters are too lazy to send in a listing.

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

WELCOME TO THE SWAMP

By Bob Suren

Say "Florida," and people conjure up images of Don Johnson, Disney World and killer mosquitoes. But many people don't realize that Florida has long been a fertile valley of hardcore. Florida, for whatever reason, has been virtually cut of from the rest of the country until quite recently.

In the past few years, more and more "big" national acts have been taking the turnpike to the Sunshine State and discovering—hey, there's a lot happening down there. And, in the past few years, Florida bands have started getting national and international attention.

But first, let's talk about the early days. One of the first Florida bands what THE EAT. Their two 7" records, "Communist Radio" and "God Punishes The Eat," are easily the rarest of all Florida vinyl. A while back somebody did an excellent article for MRR on these two records, so I won't say any more. If you see them, snatch them up.

Perhaps the definitive piece of Florida vinyl is the 1983 7" compilation, "We Can't Help It If We're From Florida," on the early Fort Lauderdale label Destroy Records. This record is a must-have. Five classic Florida bands, 14 songs. Featured are: HATED YOUTH, (Tallahassee), MORBID OPERA (Fort Lauderdale, RAT CAFETERIA (Tampa), ROACH MOTEL (Gainesville) and SECTOR 4 (Tallahassee). What can I say about this record? Raw, angry, innovative, all the traits of Florida HC in the early 80's.

SECTOR 4 went on to record an EP, "Deslexia," which is a ratiry. I've only seen one copy. I'd like to but a copy, if anyone can help me out.

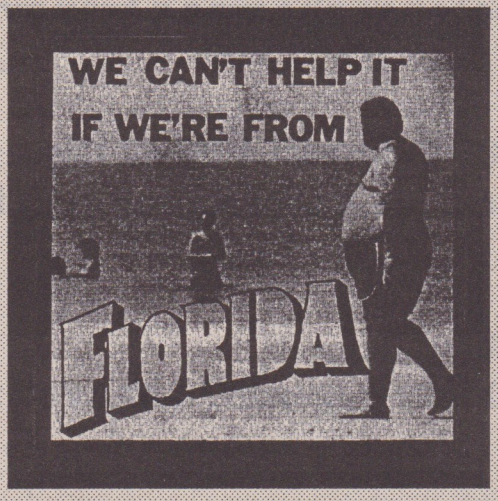
As far as I know, the comp was the only vinyl recording of RAT CAFETERIA and HATED YOUTH. MORBID OPERA recorded a 7" on Destroy, which is also hard to find. The title eludes me at the moment.

ROACH MOTEL went on to record a six song 7 " on Destroy in 1984 called, "What The Hell—It's Roach Motel". This slab is a good example of their beer guzzling guitar frenzy. One of their many line-ups.

Yes, 1984 was a good year in Florida. That year, Lake Worth's F recorded a six song 12" called, "We Are the Penis-Heimers". Only 1000 copies were made. The record was later repressed with a different cover and titled, "You Are an EP". Again, the band only pressed 1000 copies. Some autographed copies exist. This record is, very easily, the single most rocking record ever to come out of Florida. F later made a split LP with California's WHITE FLAG called, "Peace," which is another notable record. Incidentally, F also appeared on the first Flipside compilation.

LETHAL YELLOW, a frequent opening band for F, put out a 7" in 1984, "Declaration of Retardation". Six songs. Silly. Fun. Worth a listen. Only about 1000 copies.

At the same time F was going strong, guitarist Ken Decter was strumming in another band, DISORDERLY CONDUCT, whose 1986 LP, "Amen," was one of the first Florida records to receive national attention and distribution. Bassist Scot Lad once told me the band almost signed to Enigma Records). Not a rare record—about 10,000 records and cassettes— but worth getting. In Florida, don't pay more than $5 for a copy. They're all over down there. DC also put out a demo in 1987, "Atrocities," that demo collectors might want to hunt down.



Also in '86, Florida saw the Second Tampa Bay Invasion (The first was in the early 80's, with bands like RAT CAFETERIA, PAGAN FAITH and JEHOVAH'S SICKNESS.) In that year, THE BELCHING PENGUINS (Bradenton) put out a great LP, "Draft Beer... Not Me". The 18 track record on No Club Records was a real breath of fresh air.

No Clubs also put out 1000 copies of a 7" by a band that's been getting a lot of attention lately, NO FRAUD. However, there was some kind of band-label dispute and the band repressed the record on their own label, Truth Records.

In 1987, NO FRAUD put out an LP, "Hard To the COre," on the German label, Nuclear Blast. 500 on multicolored vinyl, 500 on yellow.

While NO FRAUD was doing the HC thing, a foursome from Miami, THE DRILLS, put out a blistering metal-flavored nine song LP of self-described "sonic mayhem," on their own label, Balls-Of-Steel. This one is worth finding.

And who could forget those veterans, MAGGOT SANDWICH? Did you say, "Who?" ? Well, that's a common response. These guys don't get any respect, but they deserve it— more than anyone.

Geographically isolated from much of the state in Florida's panhandle, these guys play in Louisiana an Mississippi more often than they play in Florida. Formed in 1984 as KAOS, they put out a demo on their own label, KML Records. In '85, they changed the name to MAGGOT SANDWICH and put out 500 copies of the "Dead To My World" 7", which sold out in less than a week. The record has never been repressed. A year later, they put out the "Sucksess Pool" 7". 500 copies on green vinyl. It was later repressed on black, but it is now out of print.

Finally, an LP, "Get Off the Stage," in 1987. It's still in print and it rocks. So get a copy.

KML also put out a 7" by HEADLESS MARINES in '88 that sold out fast. People are already scrambling to find that.

There's a lot more to say, but I've got to wrap this up. Maybe I'll do a second column soon, so, if anyone has any Florida trivia to share, drop me a letter.

Bob Suren/ 3421 SE Micanopy Terr/ Stuart, FL 34997.

WHATS THE SCOOP?

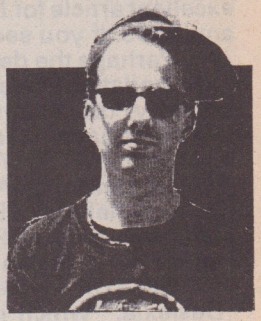
By Heather Choy

This month's question:

What did you do to shock your parents?

Matt, age 25, Vallejo, CA

"I pierced my scrotum and slaughtered a goat, and my folks were really shocked by that."



Jon, age 22, San Diego, CA

"When I was about 13 I brought home a hooker. I thought she was a friend from school and I brought her home and at the dinner table, she asked for money. It really shocked them because she was a transvestite."

Steve Hart, age 23, Grand Haven, Michigan

"I went to a drug treatment hospital."

Susan, age 19, South Dakota

"What did I do to shock my parents? I shaved my head when I was 12."

Robin, age 18, Oakland, CA

"To shock my parents, I decided the best thing to do was staple my underwear all over the kitchen."

Ivy, age 16, Miami

"My mom, she caught me trying to have sex with a homosexual with a goat involved."

Green Day lyric writer, age 14, Concord, CA

"Who gives a shit? Thery're a couple of dicks!"

WHATS THE SCOOP?

Criterion I, age 21, Madison, Wisconsin
"It's really hard to shock my parents, but the last time they were in town, I put on my Oklahoma soundtrack, but then they shocked me because they knew all the words to it so I put on my Edith Piaf record and they didn't like it, but I think it rocks."

Ben, age 23, Chicago, Il
"I pee'd on my Fisher Price garage set when I was 3, and I think that was shocking."

Katy, age 21, Berkeley, CA
"When I moved out here, I didn't tell my parents. I called them from Wyoming and said "Hi, I'm in a Greyhound station" and they haven't recovered yet."

Dan, age 29, Chicago, Il
"I was 4 years old and my dad grounded me and in retaliation while he was asleep I took my Fisher Price steel farm house and hit him over the head with it and then went back into bed pretending that I didn't do it but I was the only one in the house with him but it didn't work."

Lenny Goose, age 20, Los Angeles, CA
"I told my parents that I was a man and they thought I was a woman all my life, but I'm a man! I'm a man!!"

Che Gumby, age 26, Orange County, CA
"Nothing"

Marcus, age 20, Sacramento, Ca
"Well, to shock my parents, I told them I was going out on a date and they thought it was with a girl, but a big burly biker picked me up."

RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings, cassettes or CDs. Staff: (EC) Enrico Cadena, (MC) Mel Cheplowitz, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian D, (KG) Karin Gembus, (WG) Walter Glaser, (TH) Tiz Hankey, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (KO) Katy Odell, (IR) Iraya Robles, (BR) Bruce Roehrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

CONTINUATION OF REVIEWS FROM #100 Pt 1

MELVINS/MUDHONEY - split EP

When I look back on New Years Eve 1989-1990, one thing pops in my mind: The MELVINS doing "Going Blind" by KISS at the Covered Wagon. I'm glad it's on vinyl, I only wish they were getting paid for it. The MUDHONEY side has three old songs, "Here Comes Sickness", "Sweet Young Thing Ain't Sweet No More" and, "Chain That Door". The sleeve claims that they are studio outtakes, but who really knows with these boots? (ML)
(no address)

MIDNIGHT MEN - EP

Snotty PANDORAish garage punk at its finest. With an intro from the film "Faster Pussycat, Kill Kill", "Love Generation" takes the fuzz of garage and mixes it into a razor edged 60's punk classic. On the flip you get a revved up cover of WAYNE COUNTY's "Bad in Bed". Great, from Belgium. (MH)
(Shakin Street Records, Suite 6, Church Lane House, Hove, East Sussex, BN3 2LW, UK)

MISERY - " Production Thru Destruction" LP

The title says it all! Very strong political lyrics! They hate the USA a lot. That's fine with me. Great production on this recording! Gruff as hell vocals. Medium tempo punk rock! Lyric sheet included. A cross between GBH and CRUCIFIX! A classical politically correct album. (SM)
(Intellectual Convulsion Records, 51 Bd. A. Blanqu I, 75013 Paris, FRANCE)

MOSS ICON - "Memorial" EP

They're back; same band, same name. Two catchy songs here with extremely descriptive and communicative lyrics. Music to compliment the mood with good build-ups and memorable tunes. Talkd about atmospheric... The cool silk screened cover rounds out a real nice package. (LH)
(Vermin Scum Records, 76 Summerfield Dr., Annapolis, MD 21403)

MOTHER'S DAY - "Butthole Blues" EP

Their latest release shows a lot of humor and punch. MOTHER'S DAY tackle their cover of "Folsom Prison" swinging from bright pop to grungy trash— a winner. "A-Bomb" sounds like an A-bomb. Very good. (SS)
(2541 Nicollet Ave., Minneapolis, MN 55404)

MUDRAC - "Gotta Get Out/Menacing Sky"

Nice murky SABBATH/STOOGES sludge rock. Loads of the required wah-wah which is the glue that holds this sort of thing together. Nothing remarkable, but extra points for the ridiculous Hungarian gibberish on the back sleeve. (BD)
(Messiah Complex, PO Box A566, Sydney S, 2000, AUSTRALIA)

NEW BOMB TURKS/GAUNT - split EP

The two garagey punk tunes by NBT made this purchase worthwhile for me. One's medium-fast, the other ripping fast, both excellent. GAUNT are garagey too, but owe more to the 60's pysch heritage without being neo-whatever. Decent. (TY)
(Datapanik, 1992-B N high St, Columbus, OH 43201)

NIRVANA - "Live" LP

As a live band, NIRVANA never surprise me, and on this one they take over the world. I don't really ever buy boots, but with this one you can't go wrong. It contains classic NIRVANA tunes plus the cover of "Molly's Lips", this is one boot that should have been in the boot issue and does rock. Hotter than hell. (HC)
(no address)

NO FRAUD - LP

They charm out metally HC that might get overlooked if it didn't have such good vocals that really make it work. The guitarist has some cool harmonies as well. Actually, there's some great songs on this record. If you're in to mid-80's hardcore, perhaps you should give this a try. (MW)
(Nuclear Blast Records, Mittelmuhlgassel, 7322 Donzdorf, GERMANY)

OF RYTES - "Without...." LP

Standard thud-head metal with an occasional DIE KREUZEN-esque guitar riff which wakes me up. Tim, did you listen to this before you gave it to me? Adorn the codpiece, dude. (WG)
(Semantic Records, Georg-Treberstr. 58, 6090 Russelheim, W. GERMANY)

ONION - EP

Kinda like the LEMONHEADS (but not quite as cool). Nice, melodic and preettty good, with 'me' oriented personal lyrics. Not very onion-like, check it out. (TH)
(Crisis, c/o Revelation)

ORDEAL - EP

Four songs of emo-influenced punk from this new band out of Arlington, Virginia. It's slower, and kind of drones along. They might want to get some more practice before they plan on doing another record - this just seems kind of premature. (MW)
(Sun Spot Records, PO Box 7543, Arlington, VA 22207)

OVERLORD - EP

Four competent '50s influenced pop songs; two originals and two covers. The covers are the FLAMIN' GROOVIES; "Second Cousin", and "Little Darlin'", a '50s Doo-wop classic. (MC)
(Helter Skelter, Piazzale delle Provincie 8, 00162 Rome, ITALY)

PARASITES- - "En Homage aux Beatles" EP

A release commemorating the twenty-fifth anniversary of the final BEATLES live performance. Two relatively straight cover versions suffer in comparison to the lone original: a fantastic Merseyish tune with rough production and urgent vocals. (BD)
(Shredder, 181 Shipley, San Francisco, CA 94107)

PENNYWISE - LP

Definitely has the "Epitaph Sound", a speedy, melodic HC band with that archetypal SoCal BAD RELIGION influence. Even the lyrics fit the form. Well done, but indistinct. (TY)
(Epitaph, 6201 Sunset Blvd #111, Hollywood, CA 90028)

PHLEG CAMP - 2xEP

Tight!! Rhythm and bass backbeat provide the framework as meticulous guitar clicks and melodious, octave chords ring out with power and resonance. Meanwhile, vocals and lyrics work as a separate instrument. Even production and song structure amplify the attack. The packaging along with the lyrics are minimal yet quality done. PHLEG CAMP manages to reconcile hip hop, house music and funk with a modern Washington DC hardcore influence. May not be punk rock enough or lyrically "spelled out" enough for some, but this is heartfelt, soulful and good. Band from Toronto, record from Allied, worth your support. (MK)
(Allied Records, POBox 460683, San Francisco, CA 94146)

PICASSO TRIGGER - EP

A lot of weird things are happening over in North Carolina. Drawing rhythm section a la JANE'S ADDICTION. Art damage guitar via fuzz-wah-feedback (hey, look what it did to her hair). Pretty vocals make the whole thing kinda spooky. Great, though pretty bent. (LH)
(Jettison Records, PO Box 2873, Durham, NC 27715)

PINK TURDS IN SPACE/SEDITION - split LP

PINK TURDS IN SPACE from Belfast obviously decided not to quit for good, which after hearing this LP is a good thing. Thrashy hardcore with tough female vocals and a really raw punk sound. SEDITION are weird, nowhere on the LP (except in rune form) is the bands name printed or written. They also use a lot of Olde World/ Dungeons & Dragons style artwork, which seems at odds with what has to be some of the best UK hardcore I've heard in a long time. Fast hardcore somewhere between CHRIST ON PARADE and ANTISCHISM, (maybe NEUROSIS should listen to this and get out of their "plodcore" mode). Lyrically both bands have alot to say, political but thankfully non-dogmatic. Overall this is one shit hot LP. (TH)
(Pink Turds In Space, Box 148, Belfast 1, N. IRELAND)

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Add $2.00 to order if you want the posters sent in a tube rather than folded

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Please send S.A.S.E. and IRC or $.50 or 1hfl-DM for catalog or information reply.

Other News:
Supertouch LP, Judge "The Storm" and the Ray and Porcell 7" will be out June 1, 1991.

Into Another from New York, have just finished their album. It will be out in mid June to early July.

The new catalog is almost done, it will have a poster of Youth Of Today from their last tour on it.

We are doing our own distribution almost entirely now (which makes one wonder what Mick Krash was talking about in the Inside Out review) so if you can't find the records, please ask the store to call us.

Our California office is now open to improve our distribution in the Western states

The following people have had packages returned to us by the Post Office: Frank Gil, Max J. Willmann, Helen Middelon, Karl Wiesauer, Crunch, Pat Haley, No Name from Denver, Kimikazu Miyatani, Matt Dunmyer, Seth Dosach, Mike Nordstrom, Moon, Dylan Schaf. Please send us your current address and a list of what you ordered and your old address.

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RECORD REVIEWS

PLATYPUS SCOURGE - EP

Nice little package in what I believe is their first release. Five catchy tunes with a pretty straight forward punk style. Sorta emo-type lyrics. Good, though harmless for the most part. Good stuff for their first time around. (LH)
($3 to Sunney Sindicut Records, 3113 Eastern Ave #22, Sacramento, CA 95821)

PLAYBOYS - "Macumba Johnny/Sheena P"

The A side is a weird ballady thing, kind of a like a poppier STOOGES, while the flip is a more upbeat, straight on punk tune with lotsa guitar and drums. (TY)
(Noise, PO Box 3212, 5001 Aarau, SWITZERLAND)

PLEASURE FUCKERS - "First Abortion" LP

World class kick-ass rock-n-roll from a country which (surprisingly?) has several top-notch bands playing this kind of stuff. Switching from straight 60's punkers to 70's/80's sounds with no letup in guitar power or gruff snarls. (BD)
(Romilar D, Ferraz, 33, 4° 5ª, 28008 Madrid, SPAIN)

POISON IDEA-"Live in Vienna"EP

Three songs, I believe all previously released. Its got that horribbly shitty sound quality of a live recording that makes it all the better. Totally powerful, raw. Nice. (MW)
(American Leather Records, PO Box 86333, Portland, OR 97266)

PSYCHIC FARM - "Addicted" EP

LOU REED must be a huge inspiration for these guys. The title track is so "Vicious" and the two songs on the flipside sound so VELVET UNDERGROUND "Loaded" period. This is an OK release, not mandatory tho. Features Charlie Pickett of the old EGGS. (EC)
(Arrest Records, SW 19th Ave, Ft. Lauderdale, FL 33312)

PSYCHIK NOT - EP

Hints of SOUL ASYLUM and the DOUGHBOYS come through on PSYCHIK NOT's debut EP. Generally straight forward alternative rock with punk sensibilities and catchy harmonies. The vocals were recorded way back so there's a haunting echoey feel to it as well. 2 songs, green vinyl. Not bad. (MH)
(Bent Records, PO Box 1685, Boise, ID 83701)

PUSSY GALORE - "Seattle/SM-57"

The A-side is a pretty hot live track in their noise/60s punk mode while the flip is a studio outtake from the "Dial M" sessions. Good sound and one of the few recent non-reish boots I could almost recommend. (BD)
(Blow Pop, no address)

QUEER PILLS - "The Return Of...." EP

Two garage tunes and one noise orgy here. There was a previous QUEER PILLS EP many years ago (the ANGRY SAMOANS in disguise), but this one seems to be tape leaked out by a former member. Not their best. (TY)
(Space People Records, no address)

RADIATION SICKNESS - "The Other Me - A Journey Into Insanity" LP

A blender whipping up bits of IMPULSE MANSLAUGHTER, REPULSION, IMPETIGO, and a visit to the looney bin. Lotsa stuff about the dark side of the human mind... more believeable than the ASBESTOS DEATH approach and more evil than the ROLLINS approach. More harsh and metallic than an outright attack of speed-for-speeds-sake. Pleasantly warped. (CD)
(Old World Records, Jagerstr. 19, 3150 Peine, GERMANY)

RAPEMAN - "Shut Up" EP

Yet another bootleg of STEVE ALBINI's lesser known band. Four cuts all recorded live in the UK during their 1988 tour with the ex-SCRATCH ACID rhythm section. The piss poor audience recording makes this a disposable item, but gotta give credit to the nice full-color sleeve. (HD)
(no address)

RED CROSS - Born Innocent Demo Tapes-EP

Six demo takes from the "Born Innocent" LP when RED CROSS was still an exciting snotty melodic punk band. Pressed on green vinyl, the quality tends to be pretty good except for a few drop outs. Overall not much different from the record! (MH)
(no address)

RHYTHM COLLISION - "Pressure" LP

I've been wondering what this band was all about since I see their stickers on every tour van in the U.S. Upbeat pop punk about... well, all sorts of stuff. Hits pretty hard at some points. But I have to admit it doesn't hold my attention for a whole album. But certainly more good than bad. (LH)
(Stranger Records, POBox 7000-117, Alta Loma, CA 91701)

ROCKO - "Too Hot/Fat Chicks"

Slow paced fuzzy guitar rock seems to be the uniting factor in this two song single. Not an outstanding debut, but hints at future potential. (MH)
(819 Productions, 819 North Second St., San Jose, CA 95112)

ROCKIN' ROD and STRYCHNINES - "Kill The Milkman/ We Stand United"

A slow one and a fast one in the same general-purpose garage as the MUMMIES or WILD BREED. You know, low-tech, "bad" attitude, silly picture sleeve, etc. Decent. (BD)
(RRS, no address)

HENRY ROLLINS & THE HARD ONS - "Let There Be Rock" 12"

A pretty strange pairing up here, how about MICHEAL GIRA and GREEN DAY next? Well, here Australia's finest and that VANILLA ICE lookalike do AC/DC's "Let There Be Rock" without too much spark. The original on the flip, "Carry Me Down" is an odd mismatch of ROLLINS madness and the HARD ONS melody. Not sure what to make of this one. (WG)
(Vinyl Solution, 231 Portobello Rd, London, W11 1LT, ENGLAND)

THE ROOFDOGS - "Having A Rave Up With..." EP

The YARDBIRDS parody on the cover got my attention. Six instrumentals on this record, somewhere between THE VENTURES and the CRAMPS on 42nd Street. Good for parties. (EC)
(Estrus Records, POBox 2125, Bellingham, WA 98227)

RUPTURE/BELCHING BEET - split LP

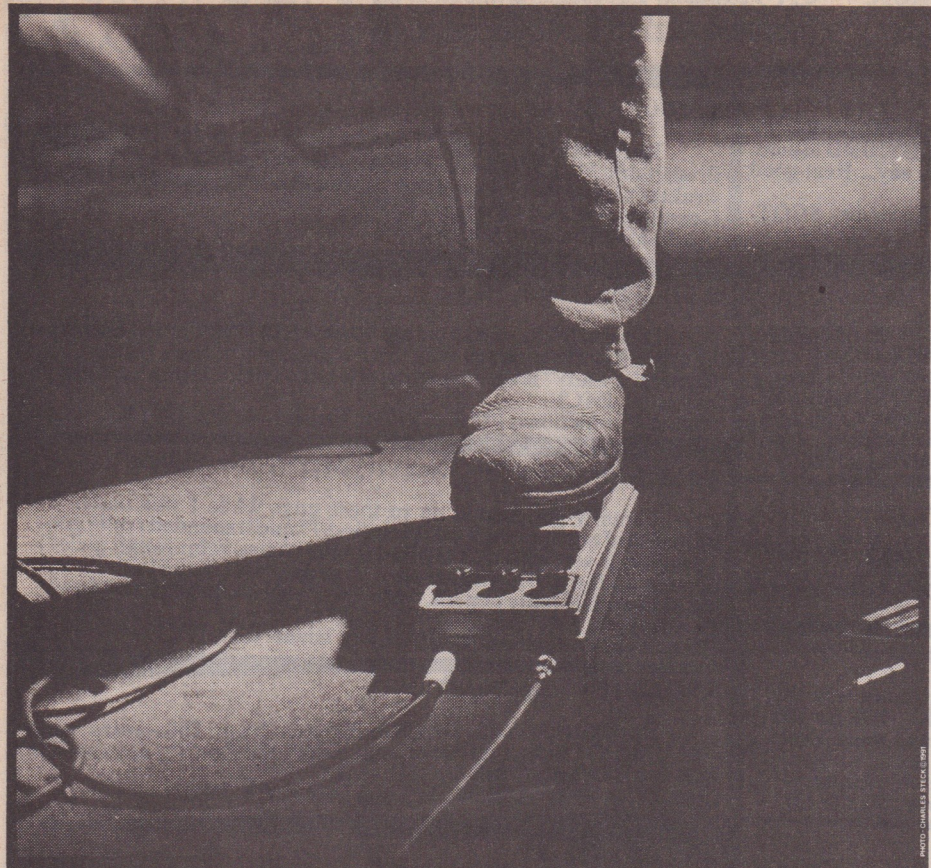
RUPTURE has decided to kick the speed habit... now they only play typhoon-thrash half of the time. The other half is spent dwelling in VARUKERS territory. Whatever route these Aussies accelerate on, the wall of fury follows. Fifteen cranium-bruising attacks capable of converting ears into V-8. BELCHING BEET burps up that lovely guttural Euro-grind that leaves BILLY CHILDISH fans scarred for life. A hellacious force composed of nine violent, rapid-fire, hoarsely-croaked concertos 16 tons heavier than their 7". Now, I'm one year closer to getting a hearing aid... (CD)
(Ecocentric Records, Dresdenerstr. 30, 5400 Koblenz, GERMANY)

S.A.D. BOYS - EP

The cover has a completely awful drawing glorifying rape. The music is as average as it gets. Any further description would be a waste of space. Don't bother. (MW)
(Ragin' Records, 639 East Olive Ave, Fresno, CA 93728)

SCUPERNONG - "Strayhorn/Pave"

A record that's hard to pin down due to this band's ability to string a whole bunch of musical moods and styles in the context of a song. "Strayhorn" surges from dense, lethargic J. MASCIS/THURSTON MOORE type riffing to QUICKSILVER/TELEVISION guitar jams and back again and then to some almost psychedelic passages. Obviously not for the short of attention span. Their ability to pull it off and still have top-notch tunes makes these guys a gem among the fodder. (HD)
(Jettison, PO Box 2873, Durham, NC 27715)



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RECORD REVIEWS

SEDITION - EP

A pretty shit hot debut (I think it's their first). Musically, it's tight, no frills hardcore bringing to mind the first RIPCORD album. Back that with intelligent lyrics with something to say... Real good stuff here. (LH)
(Blistering Barnacles Records, 10 Willow Ave, Elderslie, SCOTLAND, PA5 9LQ)

SEEIN' RED - EP

A good new release from this 3 piece Dutch band. Musically, hints of other bands exist (FUGAZI, THE EX, NOMEANSNO), but their influences don't overpower and when mixed with a strong traditional hardcore base they only help create SEEIN' RED's aggressive yet melodic sound. Lyrically, the band sticks to an anti-capitalist message that's a mixture of socialism and anarchism. (MS)
(Van Randwijcklaan 115C, 3814 AH Amersfoort, HOLLAND)

SELFPITY JESUS - "Big World Love" EP

Space-punk music with chaotic male/female vocals. The kind of stuff that artsy people really seem to like. 3 songs. (KK)
(SiS Records/Thomas Rehfeld, Weidenweg 18, 2907, Grossenkefen, GERMANY)

SEVEN LEAGUE BOOTS - "Man About Town/Bigbook"EP

A Rhode Island band operating in the post-punk with funk grooves mode like SOULSIDE and even FAITH NO MORE. The A side is more straight ahead rock than either band and there dosen't appear to be an single emo bone in these guys. The B side is a straight reggae tune. Okay, but ultimately a little too predictable for me. (HD)
(Constant Change, 2028 West Main Rd. Middletown, RI 02840)

SHUT DOWN - EP

Fast, tight, lots of raw energy- very hardcore in a metal sort of way. Lyrics are personal, angry as hell and disgusted with various fucked-up aquaintances. (KO)
(Chikara Records, PO Box 65331, Station F, Vancouver, BC V5N 5P3, CANADA)

SHELLEY'S CHILDREN - "Everytown" 12"

This is probably a better introduction to this band than their last 12". Three memorable tunes with a lot of punch and good lyrics. If you can believe the PRIMITIVES meet CRASS... I'm kinda bummed on all the anarcho bands (now that's a nice generalization) making positive references to ELVIS PRESLEY. What a pile of shit, y'know? Still, a real good record. (LH)
(Peasant's Revolt Records, Folder 7, Acorn Bookshop, 17 Chatham St., Reading RG1 7JF, UK)

SHONEN KNIFE - "Neon Zebra/Bear Up Bison"

Finally the Sub Pop folks show some taste in their singles club and Japan's goddesses deliver two excellent tunes. The A side is a real bitchin' pop number about glowing neon zebras and the flipside is a good example of their live shows. Can't wait for their new album "712". (EC)
(Sub Pop)

SHORT LIVED - "All the Agony" LP

Twelve big songs with key elements: melody, good production, inspired lyrics. HC in a lighter, SoCal sort of way. (KG)
($6 ppd to PO Box 710456, Santee, CA 92072-0456)

SHUDDER TO THINK - "Funeral At The Movies" LP

Not really punk or hardcore but still different enough to warrant mentioning. Carrying on from their last LP "Ten Spot", with a fairly typical contemporary DC sound with strange "angelic" vocals. A good LP let down by one song ("Ride That Sexy Horse") which just seems self indulgent and pointless. Pretty good, for a Dischord release. (TH)
(Dischord)

SKEEZICKS - "No Second Chance" LP

Sort of a disappointment here. I really like the studio stuff by the band. But this live album is hard to listen to. Great hardcore with good lyrics. Just live soundboard recordings always have too much vocals. Not horrendous or anything, just nothing to get too excited about. (LH)
(Lost And Found, 1M Moore 8, 3000 Hannover 1, GERMANY)

SLUDGE - EP

Hard rocking "sludge" from Germany thats not all that great. Predictable MELVINS-ish slowish guitar riff/grind with some of the weakest melodies ever (sung in irritating German-accented English). Generally bad material here. (HD)
(Sis/X-Mist Records, GERMANY)

SLUDGEHAMMER - EP

This will invite more comparisons to DINOSAUR JR. This time the trio offer three songs with better production than their debut. "Dynamite Lady" is excellent, but this band couldn't do a bad song if they tried. (MC)
(Cubist Productions, PO Box 81215, Pittsburgh, PA 15217)

SMASHING ORANGE - "Not Very Much To See/Collide"

Actually got turned on to these guys while I was under the influence of marijuana, it was their first 7" and it sounded really good. This is their second and it continues in the same vein: rough melodic pop not unlike RIDE with a wah-wah pedal. "Not very Much To See" should be a UK indie pop hit, while the B side burns with raw frenzy. Great. (WG)
(Ringers Lactate, POBox 5012, Long Island City, NY 11105)

SNAILBOY - "Kept Turd/Pewie"

Hardhitting and abrasive sounds from Illin-noize guys SNAILBOY. Packs a bit more punch than the first 7", anyone who likes the rough stuff will dig this. (ML)
(Sympathy, 4901 Virginia St., Long Beach, CA 90805)

SON OF SAM - EP

If there ever was an untold story, it has to be Lacy and his band SON OF SAM! To live in Detroit is only comparable to West Oakland intensified 100 times over! SON OF SAM is the rawest, loudest, most shit eating punk band from Detroit! They have been around since 1982, and this record documents some of their first recordings. Four songs on this color slab of hate. Classic punk views shine through in the lyrics. Raw as hell guitar, bass, drivin' punk tempos. Overall, I am glad to see this piece of Detroit meat hit the record shelves. Lyric sheet included. (SM)
($3.50 p.p.d. tp 44 Caliber Records, 667 Alexandrine #2, Detroit, MI 48201)

SPLATTEREAH - EP

This is the kind of thing you can accidentally listen to on 45 and not notice... pretty good live recording with those essential deep growly vocals and grindy noise. Lyrics are "deathy" with lots of big scary words. Chris Dodge would say this is "wicked, vicious, brutal". I like it. (KO)
(Premature Entombment, PO Box 2443, Loveland, CO 80539)

THE STASH - "We're Selling Jeans For the USA/ Should I Stay or Should I Go"

Two songs that take the piss out of the CLASH. Side one is an updated version of "I'm So Bored with the USA," (making fun of the song being used on Levis' commercials). Side two is a perfect raw version of "Should I Stay or Should I Go" that only THEE HEADCOATS could pull off... Did I say THEE HEADCOATS? (MS)
(Shakin' Street Records, UK)

STRAIGHT FROM THE HEART - "Maximum Tolerable Dose!" EP

Another cool American band coming out on a German label. They're going to hate this, but some of the best parts here sound like DISSENT. Good catchy punk and hardcore with smart lyrics. It's about time they got something out. (LH)
(Old World Records, Jagerste. 19, 3150 Paine, GERMANY)

STUMPY JOE - "Love Plumbin'/I Want Some Bud"

The second release by the NW's STUMPY JOE finds them in more of a swampy-rock vein. "Love Plumbin'" is a boy song with girl lyrics (does the title give you a hint?). The flip sports music similar to "Have Love Will Travel" and lyrics about smoking pot. Throwaway rock n' roll. (MH)
(Popllama Products, PO Box 95364, Seattle, WA 98145-2364)

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RECORD REVIEWS

SUCKFACE - "Evangelist Hit Squad!" EP

Fairly goofy yet still "serious" hardcore, which is impressive due to the drummer singing while playing like a fucking loony (ie. very fast). Not too memorable but still good, if that makes sense. (TH)
(H.C.R., PO Box 27532, Providence, RI 02907)

SUPER CHUNK - "The Breadman/Cast Iron"

A catchy, upbeat pop punk tune graces the A-side, while a semi-psych slow-to-mid tempo song lags much too long on the flip. I'd say the A-side is enough justification to pick up this North Carolina band's latest. (TY)
(Matador, 611 Broadway #712, New York, NY 10012)

TAD - "Assmaster/Wood Goblins"

Live shit from the big man recorded in '89. Not too bad sound quality, not too good song choice, not a big deal, really. Stick to "Salt Lick". (WG)
(Blow Pop)

THATCHER ON ACID - "Flannel" EP

Three very different songs all tuneful with intelligent, post-situationist lyrics we've come to expect from THATCH. Melodic punk with memorable riffs that will stick in your head all week. The first song is the hit. I find myself singing the chorus all the time. Great cover art as well. (LH)
(Rugger Bugger, the basement flat, 3A Alexandra Dr., Gypsy Hill, London SE 191AJ, UK)

THIRD LEG - "I Don't Know What to Call This" EP

I'm impressed! This 4 songer out of Texas combines elements of hardcore, post-punk and emo-stuff and creates original tunes with great vocals. A promising effort. Also a punk rock cover of A-HA's "Take on Me" is included. It's danceable, too. (MW)
(502 North St. #1, San Marcos, TX 78666)

TOTALITAR - "Snabb Livsgladje" EP

This is actually these dudes' '86 demo enshrined on vinyl. Pumpin' old style Swedish mayhem which that country was known for in the early-to-mid 80's. Turntable pummelling from the same school as HUVUDTVATT. So thundering your buttocks will pucker. Good rip-roaring simplistic thrash. (CD)
(Finn Rec, Jallp Lehto, V. Storgatan. 7B 4tr, 63342 Eskilstum, SWEDEN)

TRENCHMOUTH - "Kick Your Mind And Make It Move" EP

Reggae and funk-based rock which brings BEEFEATER or FIDELITY JONES to mind at times, in terms of rhythms and quirkiness, but these guys seem to have tightness and cleanliness instead of rawness, which can be both a strength and a weakness. Interesting. (WG)
(Dead Bird, 1109 Hull Terrace, Evanston, IL 60202)

23 MORE MINUTES/LOGICAL NONSENSE - split LP

23 MORE MINUTES are a recent transplant from New Mexico to the Bay Area ("tourists", as Joel Wing would call them), and have a sound that should make them popular locally—kinda CRIMPSHRINE-y with a harder edge (live, they reminded me a little bit of BLACK FLAG, but not so much here). LOGICAL NONSENSE, who remain in NM, have a more straight ahead and rapid hardcore sound, usually melodic but occasionally lapsing into the growly thing that Chris Dodge loves, or even into ska. Good record. (TY)
(Very Small Records, PO Box 8223, Emeryville, CA 94662)

TWISTED CRY FOR HELP/CELIBATE COMMANDOS - split EP

T.C.F.H. are fairly aptly titled, their side sounds like it was recorded on a Fisher Price tape recorder. Really fast, distorted, noisy and at times sloppy obnoxious hardcore. Totally punk. CELIBATE COMMANDOS sound fairly tame by comparison. Mid-paced with a lot cleaner production. Competent but lacking that extra spark. (TH)
($3 p.p.d.: Criminal Records, c/o G. Massu, 1131 Howard Rd, Rochester, NY 14624)

URGE OVERKILL - "Now That's the Barclords/ What's This Generation Coming To?"

Whee! Yes! Now this is why people should join the SubPop singles club, every now and then something that just rocks and puts a smile on your face shows up in your mailbox. U.O., what can I say? Can they do wrong? Not in my book. (Besides the Dan thing, but hey, live and let live.) After all these years it's great that URGE are picking up as much speed as an 18 wheeler with no brakes comin' down off of a mountain. Jump on board or get out of their way! (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

VALSE TRISTE - "Hyvasti Nielurisat" EP

Six tracks of loud, crunching two chord punk rock. Why there appears to be less than a dozen bands still doing this kind of thing is a mystery. (BD)
(Trash Can, Makasitnikuja 5, 61800 Kauhajoki, FINLAND)

VIOLENT CHILDREN - "Skate Straight" EP

Uh huh, it's Ray Cappo's old band. An unreleased demo of this semi-classic unit booted onto vinyl. Nine goodies of old frustrated, suburban Connecticut hardcore. Overly generic by today's standards, but it stands up when you figure it was recorded about 7 or 8 years ago. Straight, loud, and fast. Nice packaging for a boot and blue vinyl, too. Good job even though somebody deserves a slap on the wrist. (CD)
(Violent Records, bogus US address - it's actually from Europe)

WANNABEES - EP

Mildly interesting rave up psychobilly. It plods along with a country undercurrent, lots of harmonies lurk here along with some full-fisted guitar rhythms. Perhaps The NOMADS crowd will take note. (BR)
(Rosebud, PO Box 410311, D-1000 Berlin 41, GERMANY)

THE WOOGLES - EP

JOHNNY CASH meets the STANDELLS? I'd rather listen to the originals. This is garage punk/rock'n' roll with no dynamic tension yet not totally disposable. Four songs, 750 pressed , give it a try. (EC)
(Zontar Records, 197 East Clayton St, Athens, GA 30601)

X RAY SPEX - "Obsessed With You" LP

This is a compilation of most of their hits, like "Oh Bondage Up Yours" and "Germ Free Adolescents". Timeless punk from this great band. The only disappointment is the Fisher-Price tape quality recording, really awful. (EC)
(Reciever Records, Twyman House, 31/39 Cadmen road, London NW1 9LP, UK)

YOUNG LORDS - LP

This is a pleasant surprise. Kinda post-emo, sorta rockish, actually pretty darn tomely. Reminds one of some other younger bands on the right track, like The LOST from Erie, PA. This is one of those deals where even if you don't really care for this sort of thing, it's obvious the band worked hard to get it out and I respect that. Keep 'em coming. (ML)
(Behemoth, PO Box 27801, Las Vegas, NV 89102)

YUMMY/NIGHT KINGS - split EP

YUMMY plays a rock'n'screamer in "Reverend Moon Doggie", a wholesome trasher; the NIGHT KINGS (which sound an awful lot like YUMMY) slow down the tempo a bit, and show more gravel-voiced charm than musical interest. Okay. (SS)
(no address)

ZEN FRISBEE - EP

These guys hail from Chapel Hill, NC and apparently have been around for a while. It's obvious from listening to this that they listen to and are influenced by a lot of different things. The best I can come up with is maybe like SEAWEED jamming to some unreleased FALL tunes. Hear it for yourself. Cool graphics and insert too. (ML)
(Jettison, PO Box 2873, Durham, NC 27715)

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RECORD REVIEWS

V/A - "Blobs Vol. 1 Four Victoria Bands" EP

The "Way Out!" label debut features HANSON BROTHERS, and THE SHOW BUSINESS GIANTS who play great DICKIES inspired pop-punk. The other side has arty but interesting tracks from THE VINAIGRETTES, and SHOVLED. Great packaging. Let's hope there's a Volume 2. There's some connection to NOMEANSNO here, but we're not sure what it is. (MC)
(Way Out! c/o Funhouse, 102-535 Yates St., Victoria, BC V8W 2Z6, CANADA)

V/A - "Decline of the Western Suburbs" EP

This well designed compilation features five bands from different cities in Illinois. TIME OUT (thrash), APOCALYPSE HOBOKEN (NO MEANS NOish), TARGET (FUGAZIish), SLAPHAPPY (grindcore), and WEEDEATER (mid tempo hardcore) each contribute a cut and a page in a booklet format cover. (MH)
(Shakefork Records, PO Box 9711, Downers Brove, IL 60515)

V/A - "Half Rack" box set

A great 12 band 3 - 7" box set that is packed with songs that are either covers of 60's garage punk songs or sound just like one. Catchy rockin' tunes with only a couple of duds. The better of the bunch include the MUMMIES, MUDHONEY, PHANTOM SURFERS, MONO MEN, GORILLA, FASTBACKS, KINGS OF ROCK and THE DERELICTS. (MS)
(Estrus Records, POBox 2125, Bellingham, WA 98227)

V/A - "Love & Napalm Vol 2" EP

A four band, four song Texas thing. High points occur with the PAIN TEENS, who deliver an off-kilter rock cut with dark overtones and CRUST who pound out dissonance complete with odd samples. Worth a spin. (WG)
(Trance, POBox 49771, Austin, TX 78765)

V/A - "Metal Ribbons" EP

An appropriate moniker for this EP! Four bands play metal oriented thrash. BIG SATAN INC, A.M.Q.A., FITZ OF DEPRESSION and SLAG all contribute a cut. (MH)
($3.50 ppd. Meat Records, 1220 S. 120th St., Tacoma, WA 98444)

V/A - "The Munster Dance Hall Favourites Vol IV" LP

This is a compilation of 16 bands from Spain, sung both in Spanish and English, you get everything here, college rock, art damage, new wave, punk, hardcore, garage punk, you-name-it-they-play-it. Best cuts by LOS MALDITOS, DR EXPLOSION, LA PERRERA. OK record, a bit too eclectic, even for me. (EC)
(Munster records, POBox 18107, Madrid 28080, SPAIN)

V/A - "No Punks In The Pit" EP

Four younger hardcore bands from the surrounding suburbs of Chicago. Represented are various styles ranging from melodic, emotive punk to straightforward HC bands. Includes IVY LEAGUE, DICKEY MO, BILLINGSGATE and MANNEQUIN HAND. Overall a very good documentation of the birth of a new community of bands searching for creative outlets in the face of the overage established club scene of Chicago. Hopefully more labels, bands and creativity from this area will emerge and shine! Also comes with a cool list of 10 "pit" rules and regulations. (MK)
($3 p.p.d to Shakefork Records, 513 Prairie, Downersgrove, IL 60515)

V/A - "Nothing Lasts" EP

A sereies of oddities (outtakes, live cuts, demos, unreleased tracks) from ARTICLES OF FAITH, F.O.D., MOURNING NOISE, BLACK MARKET BABY, OFFENDERS and TOXIC REASONS. For a bunch of 'rejects', these sure are good—better than most of what comes out these days. Comes with issue #5 of "Flex" zine, the ongoing discography of U.S. hardcore, printed in German. (TY)
(Flex, Finkenweg 15, 7030 Böblingen, GERMANY)

V/A - "Panx Vinyl Fanzine #6" EP

YOUTH GONE MAD, ABOLITION, BRAINLESS, and GRAJDANSKAYA OBORONA (a terrific band from behind the Iron Shower-Curtain), contribute a variety of thrashers to this fresh and upbeat disk. Here, in general, the rawer the better. Pretty good. (SS)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Parkside Pride" EP

A bizzare collection of bands paying homage to their hometown Parkland, WA. Featured are THE PARKLAND SINGERS, APPLE MAGGOT QUARANTINE AREA, and 6 others, with everything from BEAT HAPPENING style charm-rock to slow paced thrash and punk can be found. (MH)
($3.50 ppd. Meat Records, 1220 S. 120th St., Tacoma, WA 98444)

V/A - "Screw" EP

JAWBOX is the most original sounding band on this comp. with pounding post hardcore that has filtered vocals and an almost experimental feel to it. CANDY MACHINE play droning pop music with yet more filtered vocals. GEEK and VELOCITY GIRL are new wavey girl pop with the former sounding pretty mainstream, and the latter saved by more contemporary fuzzy guitars. (MC)
(Simple Machines, 3510 N. Eighth St., Arlington, VA 22201)

V/A - "Stifting Hollebatsers" EP

A 4 band EP from the Netherlands featuring MYCOSE (grindcore), MUDMEN (thrash), LETHAL DECEPTION (metal) and ANCESTRAL SIN (mid-tempo hardcore). (MH)
(Stifting Hollebatsers, PO Box 387, 844 AJ Heerenveen, HOLLAND)

V/A - "There's A Faggot In The Pit" EP

Classic "punk" cover, and I mean "punk" in every sense of the word. A lot of good ideas here attacking homophobia with articles, experiences, and geeky pick-up lines. Did I forget to mention the music is all great by GLEE CLUB, GOOD GRIEF, FILTH, UP TO HERE, and ALL YOU CAN EAT? Big stand outs here are GLEE CLUB and GOOD GRIEF (when did they learn how to play?). Hopefully this will be a message for geek punks everywhere to come out of the closet. (LH)
(Bobo Records, PO Box 326, Berkeley, CA 94701)

V/A- "Thinning the Herd" - LP

Two of the most brutal hardcore bands in the States are brought together for one ferocious album, ANTISCHISM and SUBVERT. Both sides are, for the most part, recorded "live". Good quality, in fact, better than some of their studio releases. Of courses, intelligent and committed lyrics all around. It's inspiring to know there are bands like these still kicking. (LH)
(Mind Control Records, 2242 Butler, Dallas, TX 75235)

Reviewers:
(DM) Devon Morf, (CD) Chris Dodge

VIDEOS TAKE 2

V/A - "Fortnight Fibbery"

A compilation of northern East Coast hardcore bands such as GO!, BUGOUT SOCIETY and GLEE CLUB amongst many others. The footage is clean and plentiful, the majority of which appears to be captured at NYC's very own ABC-NO-RIO. Standouts for me were BAD DREAMHOUSE, SEIZURE, and ANIMAL CRACKERS. Seeing Darryl from CITIZENS ARREST get attacked by a giant axe-yielding purple popscicle also proved mucho entertaining. THE MANACLED were also quite swell despite all the negative hype I'd heard directed at them. There's also the practically mandatory "punk rock film vignettes" which are pretty dumb. Overall the footage is entertaining, fun and actually has a cool concept behind it's title, but you'll have to ask Bill Florio about that yourself at... (DM)
(Bill Florio, PO Box 1014, Yonkers, NY 10704)

A.C./PSYCHO - split live video - 90 minutes

Dude! This is P-U-N-K! Totally homemade coolness. After scenes from the greatest TV show ever, the Itchy and Scratchy episode of "The Simpsons" and some repulsive B-movie clip of some guy puking and others drinking it, the mighty A.C. barrels thru 9 minutes of mayhem. These guys put more energy in 9 minutes than most bands do in an hour. A.C. is crazy as shit, not resembling a band so much as the primate exhibit at the zoo. Then we're treated to an interview of A.C. and PSYCHO. Two full-length intense PSYCHO sets follow. Everything is shot with one camera from one angle with close-ups to catch good glimpses of their ugly mugs. The quality is marginal but the lack of professional polish gives it the homemade touch that's 100% cool. Fast, noisy with a sense of humor. $15 from.... (CD)
(Ax/ction Records, PO Box 623, Kendall Sq, Cambridge, MA 02142)

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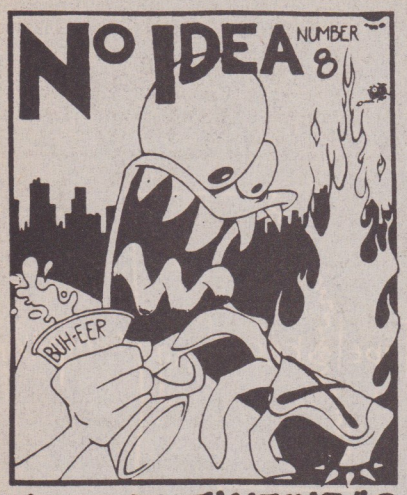

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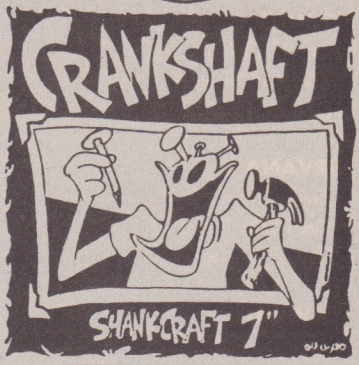

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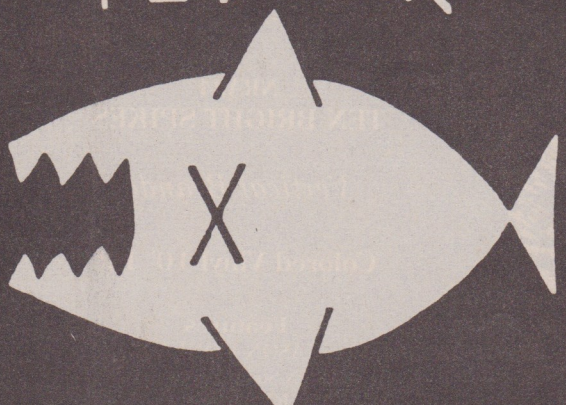

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MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Poro

So I'll waste valuable column inches with excuses: I had to move, that's why I flaked last month. But the psychological warfare campaign I waged against the landlord and her real estate agents these past two years was worth it! This house has accumulated so much bad *feng shui* with my living here that it'll take eight priests to exorcise my presence. I acquired, and proudly displayed banners from the Cultural Revolution: Stalin, Lenin, Engles and Chou En-Lai; posters of Ché, Mao and *very* bloody Jesus; animal skulls and cut-rate taxidermy specimens; *bodhasatvas,* Mexican prayer candles and Japanese porn. Prospective buyers would leave after two minutes, if they came in. I made the Michael Keaton character in "Pacific Heights" look like a boy scout. Now the house sits empty. The owner was getting forclosure notices from the mortgage company, I wouldn't be surprised if she lost the place. The rent I paid was $600 less than what she had to pay the loan sharks. Now that she hasn't gotten any rent for a few months...

A Chinese Ghost Story is the real subject at hand. Back to the film festival friends, as I've been too busy torturing shelter speculators to do much movie watching. **A Chinese Ghost Story** comes in two parts, and it helps, but it is not essential, to see them in order, as the flicks are just too surreal. There are a few easily marked genres of Chinese films, and my favorites are: the ultraviolent gangsta flick (where the good guys usually lose), the period soap opera (hardships of the old culture), the modern soap opera (hardships of the new culture, especially when leaving the PRC for the vanishing island enclaves of capitalism), and the mystic kung-fu period flick. Real good movies combine one or more of these styles, like **The Reincarnation of Golden Lotus** which is mystic kung-fu modern and period soap opera. A Chinese Ghost Story is the best mystic kung-fu epic I've seen. I'll try to recount the action as best I can, as I saw this without subtitles (thank Buddha!). Our hero is a klutzy scholar, the klutzy scholar/accountant being an archtypal protagonist who successfully bumbles his way through whatever. He has a klutzy encounter with the local warlord's soldiers and goes to hide out in the woods. He squats an abandoned castle. Of course it's not really abandoned, the basement and attic are occupied by zombies that look like anorexic Richard Nixons. These zombies are the product of a sexy ghost and a giant tongue. Every time she sees a guy she's gotta have it, seduces the sap and he turns into night of the living Nixons. As they get it on, the tongue arrives with opera-on-acid soundtrack to suck out the guy's life force. The ghost tries to seduce our hero, but he bumbles too often.

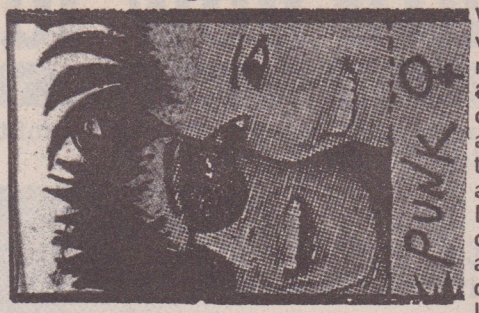
Meanwhile, the mystic kung-fu warrior sings and dances, Taiwan MTV style, around the countryside, looking for the ghost so he can kill her with his golden arrowheads. He finds the klutzy scholar and tries to convince him of the necessity of killing the ghost. The klutzy scholar is too in lust with the beautiful ghost to assist in the sacred quest.

The ghost's superiors from the underworld show up. The high evil one looks like an androgynous William Burroughs and starts sentences with a male voice and ends them with a female voice. Demands are made of more zombie Nixons.

Klutzy scholar and beautiful ghost get it on without the tongue from hell. Love prevails. He and the mystic kung-fu warrior must rescue the ghost from a psychedelic hell. Alas, they fail.

The klutzy scholar is in a warlord's jail. There's a traveling band of maidens on their way to a neighboring warlord, and damn but don't they look like the ghost and some of the tongue's minions. More flying sword fights and infinite lengths of brightly colored fabric. More psychedelic demons with punkrock hair cuts who might be good guys, at least the guy with the green hair seems so inclined.

I swear this must be seen to be believed. Big budget strangeness that, most enjoyably, makes no sense to me, but does anyway.



We (Jane and Denise) went and saw this movie, **Thelma and Louise.** Tim conned us into writing a review, so we decided to interview each other about it. Here goes:

D: I liked it a lot, especially considering it was a slick Hollywood production.

J: It's a good movie, go see it. Martin, Chris, and Lance liked it, so guys like it, too. I expected something a little more two-dimensional, like "chicks go out on the road and they're a team, they're together, and they go kick ass on the men." The relationship between the two women seemed real. They're just doing all the wrong things and saying all the wrong things. That's really cool, because that's what people do.

D: Yeah, it's a really fun movie, but at the same time, it had a really great message. Like the way the incident in the beginning was handled. The waitress practically said that guy, the rapist, deserved to get it. She said she was surprised it hadn't happened sooner. That was kind of saying that these things go on, unchallenged every day, even though everyone knows about it. It's kind of like the homeless people in the street, everyone sees them, everyone knows, everyone walks by every day and says "yeah, something has to be done."

J: And everybody just takes it for granted that it's always going to be that way, and you're right, that's exactly what she was saying is all this time, everybody just took it for granted that this guy was a total asshole and went around raping women and fucking over women in every which way, and she's saying "I'm surprised somebody didn't get him sooner for it."

D: Yeah, that's kind of the message, that it doesn't have to be that way.

J: I wonder if it will have some kind of effect on how women deal with harassment. I'd be interested to know, anyway, from MRR readers—women—whether seeing that film made them feel any differently when walking down the street. Like I was the other day, just walking down the street with a knife in my pocket, thinking, "try anything and I'll kill you, just try it, motherfucker." I wonder whether it will give women more confidence.

D: Another thing I liked about the movie that a lot of people criticized (a lot of the movie critics—not us), they said, "well they didn't have to have them going across the country shooting and robbing everyone", but to me the message was that you need to break some boundaries before you can become free. What they did, their actions just stressed that you have to be willing to break some boundaries to gain that. That's why I think that men can relate to this movie as well.

J: Yeah, they're saying "we're not going to take this shit anymore," and it speaks to everybody, this urge for freedom that most people don't take and sometimes wish they did.

D: Yeah, because it is more the urge than the fact that they are women. Though that does play into it, the oppression. They get fucked over and fucked over.

J: I guess the whole rebel thing is what makes it such a punk rock movie. Like right at the beginning, when Thelma wants to explain everything to the police, thinking they will understand, Louise says, "We don't live in that kind of world." Basically we live in a fucked up world, the society is fucked, the government is fucked, they're going to fuck you over every chance they get. And Thelma and Louise don't waste any time trying to change the system, they just say, "Fuck it."

D: Exactly. When they realize it isn't going to take care of them, they break away. Not only do they gain their freedom through this, but it directly confronts the system that supposedly protects them.

J: They know the justice system is not going to come down on the people that fucked them over, so they have to take it in their own hands. And the system didn't know how to deal with that. The cops, the whole system of law enforcement, they didn't get what they wanted. They wanted to see Thelma and Louise beaten down, defeated, apologetic. I'm sure every cop in the last scene went home disappointed that day.

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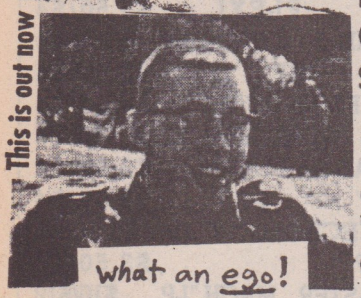

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Janet Long, 50ish, art and language teacher, Salem, Ore.:
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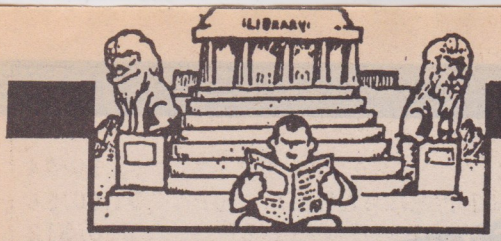

BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn and (MW) Maz Wright

When sending in a zine for review, please include a postpaid price and a complete mailing address.

In this issue, we've started our new zine review policy which involves reviewing the better zines that we get each month. The zines that get listed (More Zines section) are ones that we feel are worth mentioning and supporting but due to the lack of space we are unable to review. Only zines that get reviewed will receive trade copies of MRR.

THE ILLITERATE DIGEST #6 / free
7 x 8 1/2 - copied - 12 pgs.
Lots o' politiks and rants of that nature. Despite the same old issues (you know, the war and all that stuff) this zine has some originality to it keeping me reading. I like the idea of protest reviews instead of record reviews (although I think most of the ones they reviewed were "lame"). I thought the "Operation Ivy not Desert Storm" slogan was cute. (LH)
564 Mission #152 / San Francisco, CA 94105

ANKLE BITE #12 / $1 ppd.
7 x 8 1/2 - offset - 48 pgs.
A real nice looker here on issue 12. Clean and imaginative layouts with writing so small it hurts my eyes. Interesting interviews with Plaid Retina and Melvins. I think the best parts are the graphics and photos. The Carole Weaver page is pretty neat. (LH)
Chris McCain / 1498 Wright Ave. / Sunnyvale, CA 94087

THE SOLID Fall / $2
8 1/2 x 11 - copied - 28 pgs.
All the standard zine stuff here with interviews, articles, and reviews. I think it's cool when zines start doing book reviews. Shows people are really reading out there. Sorta sloppy, but interesting reading all the same. (LH)
PO Box 8561 / Jupiter, FL 33468

HYAKU TATAKI #2 / $2 ppd.
7 x 10 - copied - 12 pgs.
This zine mixes up English and Japanese like it mixes up hardcore and death metal. Has its moments. But a lot of it's standard zine fare. Interesting cover and the first interview I've seen with Damnable Excite Zombies. (LH)
Kouzi Suzuki / 32-106 Sakaigawa-Danchi / Kiso - Machi, Machida - S / Tokyo 194 / Japan

BLACKMAIL #6 / $2.25 ppd.
8 1/2 x 11 - copied - 44 pgs.
Politics, poetry, short stories, and a big photo of the Pixies. Actually, there is a lot to read here and some of it is pretty interesting (like the Greek-Pagan thang). "No Punk" says the cover, although there is a Jesus Chrust/ Apostates review. (LH)
Rt. 3 / Box 284 / Owenton, KY 40359

CRIMES OF SURVIVAL #1 / $1 ppd.
8 1/2 x 11 - copied - 42 pgs.
Pretty damn good for the first issue. Lots of articles on squatting, the poll tax, and the middle east. Vegan recipes, poetry, and interesting interviews (the Ex, Grave Concern) as well. Back the whole thing up with clean layouts and you've got a real winner. (LH)
PO Box 4402 Stn. E / Ottawa, ONT / K1S 5G4 / Canada

SUPERDOPE #2 / $2 ppd.
8 1/2 x 11 - offset - 40 pgs.
This is more Frisco than I can stand. Nice layouts verging on slick with all the news on happenings in the city. Well, most of the happenings anyway. Articles here dealing with the Radio Birdman plus lots of live and record reviews. (LH)
Jay Hinman / 520 Frederick St. Box 23 / San Francisco, CA 94117

AOC #10 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 28 pgs
The Ex and Citizen Fish lend a cosmopolitan slant to LA's AOC. Other than that it's columns and free thinking info all the way. (MW)
POB 187 / North Hollywood, CA 91603

FLIPSIDE #73 / $2.50 ppd.
8 1/2 x 11 - offset - 108 pgs.
Considering how many people up here loath this zine. I do actually read it when it comes out. Like: the letters, live reviews, record reviews, interviews (the Cows, Melvins, Positive Force, Some Velvet Sidewalk). Hate: the letters, record reviews, interviews (Bomb, Four Non-Blondes, etc.), anything even remotely connected to Rodney Bingenheimer, and of course... the poetry. Still, a lot better than it was a year ago. There, are you happy Joy? (LH)
PO Box 363 / Whittier, CA 90608

ABUS DANGEREUX #5 / no price listed.
8 1/2 x 11 - offset - 36 pgs. - french.
Slick layouts for slick bands and hipsters. Well, not really hipsters. But people who like Nova Mob, Feelies, Miracle Workers, and other rubbish. DOES have a Les Thugs interview and a free record though. (LH)
B.P. 172 / 82001 Montaubancedex / France.

CELTIC PAMPLEMOUSSE #9 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Lots of interesting reading here. Personality, humor and self-evaluation on racism, sex, demos, and more. Most of it's good. But I have to say I disagree that christianity is a "fairly benign" cult. Sounds like you're a little caught up in their spectacle , Jim. Still, very good reading over-all. (LH)
66 Greyhound Dr. / Willowdale / Ontario / M2H 1K3 / Canada

CHAIN LETTER #1 / $1.25 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
Locker room tales, cheap one liners and psychological quirks keep the Chain Letter flowing. Ever wondered about mini trucks, shopping carts and what it's really like to work in a Copymat? No? Well you should. (MW)
4141 E. Boston Ave / Las Vegas, NV 89104

MINDSET #4 / $2.00 ppd
8 1/2 x 11 - offset - 24 pgs
It's a cocky, cynical, East Coastish thing. Contributors blow off about smoking, the Gulf War, organized religion (whatever happened to unorganized religion?) and the missing link within metal super group Trixter.
His name's Liad and he's the one you don't see. (MW)
305 Haywood Drive / Paramus, NJ 07652

COLIC THORNS # 10 / $1.50 ppd
7 x 8 1/2 - copied - 20 pgs
Trippy color coding and ingenious paper folding don't mask the ambiguity and depressing bent. Mutilation, misery and misanthropy aren't my bag at the best of times, and especially not now. A pint-sized supplement goes the same way. (MW)
3521 N. Kenwood / Kansas City, MO 64116

ARMED WITH ANGER #1 / $2.00 ppd
6 x 8 1/2 - offset - 36 pgs
Ignoring the editor's tendency to insert medieval torture scenes for no apparent reason, it's a first issue and then some. Clean and clearcut, you know where you're going with this one. Bodes well for the future. (MW)
6 Ennerdale Rd / Bradford / BD2 4JE / England

PUNK PALS #18 / 3 stamps or IRCs
5 1/2 x 8 1/2 - copied - 24 pgs
You know the best thing about Punk Pals is perusing the pages for old aquaintances and long time friends. Oh, and silly pseudonyms. Maybe you could even write to some of them. (MW)
POB 13391 / Dept #18 / Berkeley, CA 94701

INTENSITY #4 / $2.00 ppd
8 1/2 x 11 - copied - 38 pgs
Looks like the work of a typing student. Total uniformity and wonder bread consistency. Read some books. (MW)
2502 W. Opal St / Pasco, WA 99301-3352

DEAR JESUS #38 / $3.00 ppd
8 1/2 x 11 - offset - 44 pgs
About as blunt as it gets. Someone that likes the word 'fuck' a whole lot mouths off about the Gulf, the music biz and whatever else takes his fancy. Certainly gets results though. (MW)
POB 1145 / Cooper Stn / NYC, NY 10276

VICIOUS VINYL #1 / $1.00 ppd.
8 1/2 x 11 - copied - 8 pgs.
This zine documents current bootlegs by listing every important detail about each record. Although the editor has his work cut out for him (he's behind about 3,000 releases) I think this is an idea worth doing. This first issue is short on content but the potential to get better is there. (MS)
4739 University Way NE #1410 / Seattle, WA 98105

THE URINAL $2.00 ppd.
5 1/2 x 8 1/2 - offset - 36 pgs.
One of the more interesting zines that came in this month. This issue has a couple of interviews, some opinions and some reviews which are nothing new but they are presented in an interesting, down to earth and even creative way. I'd like to see this one come out a lot more often. (MS)
c/o Mike Farrell / 12 E Main St. #4 / Richmond, VA 23219

DEAD HEAD #1 / $3.00 ppd or trade
7 x 10 - glossy - 40 pgs.
A cool independent comic book that combines humor and anti-authoritarian politics. The art and graphics caught my eye with ease and I can be hard to please. You can tell from the title that the author/artist doesn't live in S.F.! (MS)
Leka / DHC / Tentaankatu 5a7 / 00140 / Helsinki / Finland

DAGGER #1 / $2.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
A new Dagger (not the one that covers music) that gives most of its pages to political opinions and information. Topics supported include gay rights, animal rights and freedom of speach. The tone varies from liberal to radical but the appearance of the zine needs a lot of help. (MS)
2186 Jackson Keller Suite #104 / San Antonio, TX 78213

FLEX! #5 / $5.00 ppd.
8 1/2 x 12 - offset - 50 pgs. - German
If you read German and ejoy US hardcore than this is your zine. Subtitled as a discography zine, in each issue of Flex! there are hundreds of detailed reviews of collector records, new stuff, bootlegs and reissues. These people will soon be releasing a book much in the same vein as the zine. This issue comes with a free EP. (MS)
Burkhard Jarish / Finkenweg 15 / W-7030 Böblingen / West Germany

THE ANTI-WARRIOR #2 / $1.00 ppd.
newspaper - 8 pgs.
A great informative newsletter that reports on military dissention and resistance. The content is made up of political statements by people in the military, news of the current status of resistors, articles, addresses, and letters, sheds a whole new light on the anti-war movement. Edited by Jeff Paterson (first service person to refuse to fight in the gulf). Recommended. (MS)
48 Shattuck Square Box 129 / Berkeley, CA 94704

QQRYQ #16/#17 / $4.00 ppd.
5 1/2 x 9 - offset - 86 ppd.
One of the best and most interesting Polish punk zines. Long interviews with Fugazi, MDC, Oi Polloi, So Much Hate and a talk with the editor of Raising Hell fanzine. This issue also includes loads of reviews, several columns, graphics, photos and tons of information. If you can deal with the language barrier then this is a must. (MS)
Zbigniew Matera / POB 45 / 02-792 Warsaw 78 / Poland

SHIFT
8 1/2 x 12 - offset - 60 pgs. - Russian/English
The official zine of Moscow Rock Laboratory. This amazing zine usually covers all aspects of the Moscow independent music scene (interviews with with a bunch Russian bands and artists whose names I can't read or type) but this issue has some info about America which ends up being a long interview with Jello. The content here also includes loads of reviews, addresses, photos and artwork. This issue comes with an English translation. We don't have any info about the cost so I encourage people to write and find out the details. (MS)
Moscow Rock Labortory / Staropansky Per. 1/5 / 103012 Moscow / USSR

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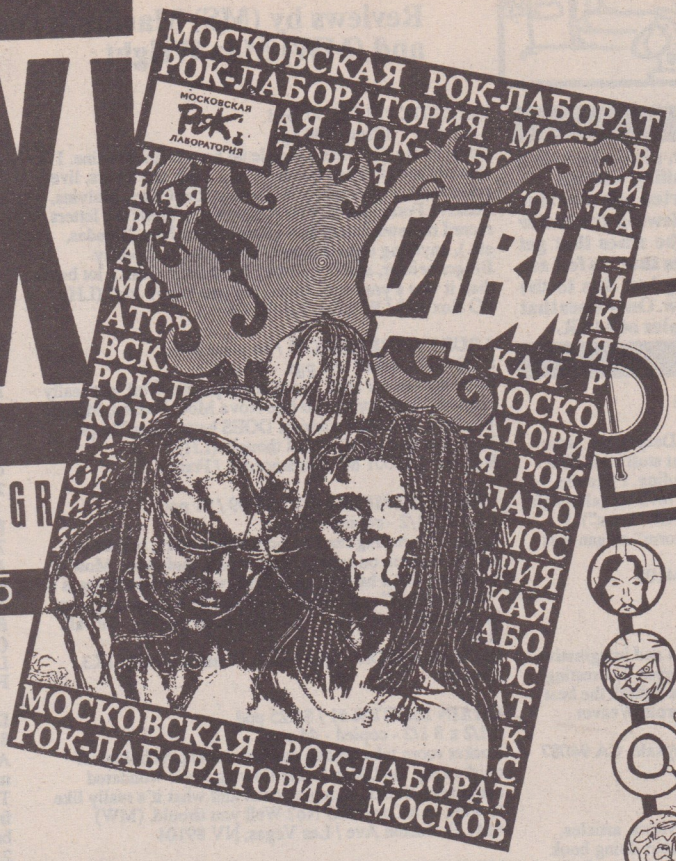
VOLUME 5



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POB 1990 / Burbank, CA 91507

DISSOLUTION #1 / free-29¢ stamp
3806 S. Flower #A / Santa Ana, CA 92707

PUNK PALS monthly / $1.00 ppd.
POB 13391 / Berkeley, CA 94701

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David Cowper / 43 Station Rd. / Ushaw Moor / Durham / DH7 7PY / England

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c/o S. Lee / 27, Springbank Croft / Holmfirth / West Yorks / HD7 1LW / England

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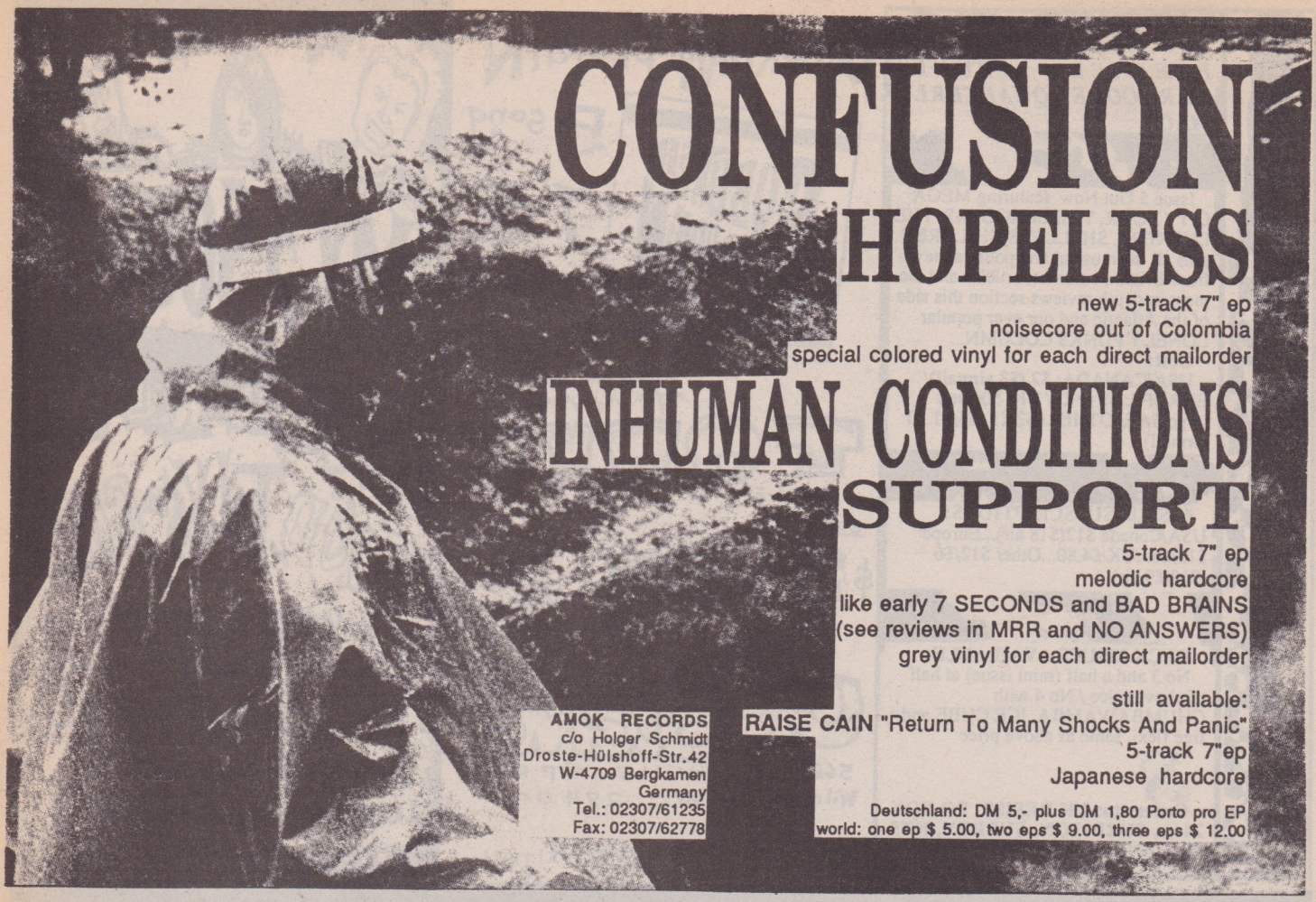

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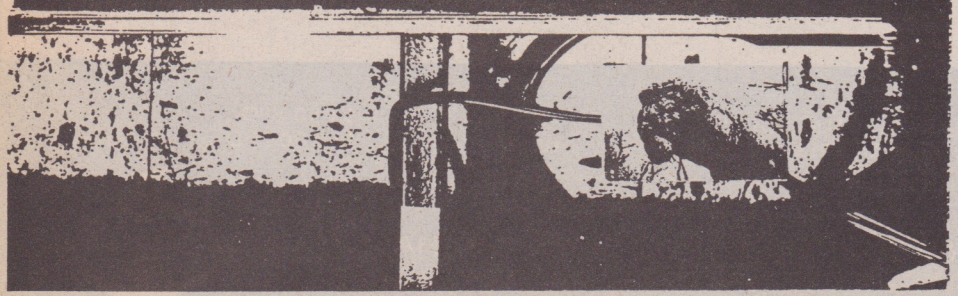

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ROTZ/GEIL RELEASES

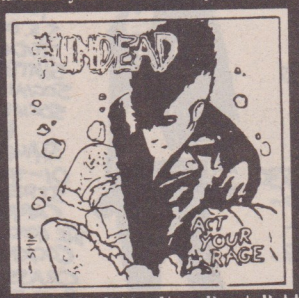
RESISTORS 'Tiny Scars': This 10 song debut is kick in the face punk rock with a bit of metal influence. Great vocals and riffness that resembles the Misfits and Danzig but a definite new style and character. LP comes with 18.5"x24" heavy stock, glossy poster.

SWINGIN' TEENS 'Transfixation': Great, non kitsch hard rock with roots in the Stooges as well as early/mid 70's Golden Earring. This album is just as loud, arrogant, determined, andvisceral as it gets on the alternative hard rock/metal scene. CD/LP/MC

GEIL!

DOMESTIC RELEASES

GERMAN SHEPHERDS 'Music For Sick Queers': Psycho, post industrial - electronic music. This LP is loaded with tape loops and indecipherable noise, reminiscent of early Negativland. The pseudo-religious connotations make you wonder what you can take.

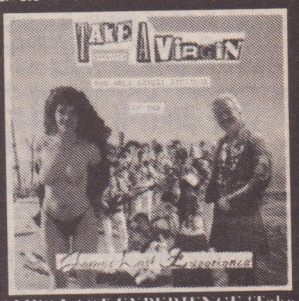


THE UNDEAD 'Act Your Rage': Bobby Steele, back at his best. Shades of early Misfits echo through his recording but it is clearly Bobby's own. Great production, great tunes, and a raw guitar - an album of thrashing, head-banging realities.

ROTZ RECORDS

EUROPEAN IMPORTS

SPERMBIRDS 'Nothing Is Easy': This was supposed to be their last album. A mix of unreleased tracks, new versions of old songs and live recordings of their farewell concert. The cream of Europe's punk/thrash! CD/LP We Bite Records (Germany)



JAMES LAST EXPERIENCE 'Take A Virgin': A great 6 song mini LP representing the good old 70's punk style with a production quality of the 90's. Get this album before censorship gets it. Lux-NoiSe Productions (Switzerland)

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PLEASE READ

... until further notice, SKENE! Records is going to discontinue direct individual mail order service. At the present time we are unable to keep up with the orders in a time and cost efficient fashion. We are **not** doing this in an attempt to distance or alienate our customers. All letters requesting information or with questions and comments are welcomed, encouraged and will be replied to as soon as possible. Mailorder is simply at a point where Blacklist and other mailorder services can handle it cheaper and quicker. Since we were not able to give mailorder the priority it deserves, we felt it best to temporarily put it on hold... in the meantime, all old orders are being answered and all currently available SKENE! releases are available from Blacklist in S.F. and many from BY PRODUCT Mailorder (run by Kent McClard).

Records still available:
#14 "Can You Break Through?"* comp LP/CASS
#15 Anger means "Not Human Anymore" 7"EP*
#12 Fuel / Angry Son split 7" EP*
#10 Green Day "Sweet Children" 7" EP*
#6 Walt Mink / Gneissmaker split 7" EP*

JUST OUT
#17 Sticks + Stones "Coup Flowers Can't Fail" 7" EP*
#18 Deviators "21st Century" 7" EP

COMING SOON
Bob Evans LP/CASS/CD†
Sticks + Stones LP/CASS/CD†
Trenchmouth LP/CASS/CD
Bad Trip LP/CASS/CD
Dog Tired LP/CASS/CD
Hgual LP/CASS/CD*
Trusty 7" EP
Awake 7" EP
Double 7" Comp EP

†Manufactured and distributed by Twin Tone Records, (612) 872-0646.
*Manufactured and distributed by Twin City Imports, (612) 645-0927.

Send 2- 29¢ stamps for complete information on SKENE! Releases

SKENE!

SKENE! RECORDS PO BOX 4522 ST PAUL MN. 55104 (612) 649-1576

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!!

WANTS: Anti-Cimex "Anarkist Attack" EP, Poison Idea "Getting The Fear" 12", Heresy "Thanks" and "Like Attack" EP's, "Voice Your Opinion" LP, Minor Threat "Filler", "In My Eyes" and "Stand Up" EP's, Final Conflict "In The Family" EP, Napalm Death "Thr Curse" and "Deceiver" EP's, MDC "John Wayne"EP, Instigators "The Blood" EP, Icons Of Filth "Onward" LP, Crucifix "Capitulation" 12", DOA "HC '81" and "Something" LP's, Septic Death "Burial" "Rape Jap" EP's and "Time" 10". I'm ready and pay a lot of money. So contact me, Altse Alatalo, Heikinharju F 315, 90630 Oulo, Finland.

AUCTION: I have Judge LP on green. Sick Of It All (Gilman), Shades Apart, Y.O.T, Wishingwell, Unity 7'. Ignition 7"s, Judge Live At WNYU. For a complete list, write and send bids to; Devon Solomon, 3214 Ranch dr, Garland, TX 75041

HEY HOUSTON! 24 yr old bass player looking to form or join a band! Punk, Thrash, Grunge or just noize! No metal and no racist! Call Charlie 528- 6234

RECORDS CHEAP! Gang Green "PMRC Sucks" (red), Artless "Boy W/Cunt" (blue), Neg FX (clear), Nihilistics "Bad, Dirty, Hate" (green), Detonators "Balls To You" (red). $9 each: Charlie, 1201 W. Gray #4. Houston, TX 77019

DOMINATORS Records Australia, rare vinyl mailorder sellout. Order Of Decay 7" $2, 12" $6. Hot Tomatoes 7" $2, 12" $6, Hoot Meklot/The Mark Of Cain/Arm The Insane, Grunter each $7. New Grind Them Down 20 band Grind/Punk/Hardcore/Thrash comp, green vinyl $8, Bacchae 7" $3 all US $ ppd. SAL min order $20. Send to Domiator Records, POBox 743, Norwood 5067, South Australia

FUGAZI - I am a big Fugazi/Ian MacKaye fan. I am looking for any related pictures, biography, interviews, bootlegs or rare records having to do with the Teen Idles, Minor Threat or Fugazi. Especially Fugazi "All Politicians Are Innocent", "Guns, Drugs and Money" and "Function Is The Key". Send lists and prices; Jeremy Ayers, 13 Norway dr, Colchester, Vermont, 05446

TRADE: Antidote "Tho Shalt Not Kill" plus cash or other record for Germs "Lexicon Devil" or Fear " Now You're Dead". Also wanted: Avengers and Deadbeats on colored vinyl on Dangerhouse. Ryan Richardson, Box 5090, Wesleyan Sta, Middletown, CT 06459

SPECIAL FX (a guy) looking for correspondence with weird free thinking girls. I run a zine called ICZ and a comic zine called Fluffes. I'm very open minded. Write today, I'll respond. Special FX, 1945 Haman way, Roseville, CA 95678

28 YEAR OLD gay male would like to meet another gay or bi guy in the area. I'm a vegetarian and I am into human and animal rights, some kinds of punk music, rock music from the sixties, punk magazines, people to talk to, travelling and art. Rick, POBox 4642, East Lansing, MI 48826

NIGGER- THE AUTOBIOGRAPHY of Dick Gregory. "Powerul and ugly and beatiful...a moving story of a man who deeply wants a world without malice and hate and is doing something about it"-New York Times. A damn good book available for $4.50 postpaid from: Insurrection Records, POBox 4314, Santa Rosa, CA 95402

TAD "8-WAY SANTA" original sealed (black wax). TAD "Jack Pepsi" CD sealed. Soundgarden "Room 1000 Years Wide" mint. Send bids to; Calden, 637 3rd ave West #309, Seattle, WA 98119

DRUMMER/BASS player needed for beginning grind/death band, extreme talent not necessary, nice personality will do. We can supply drumset and place to practice if needed. Likes: N. Death, Terrorizer, etc...Write: Joey, 1925 W. Temple St, 108-272 LA, CA 90026

THE FIENDZ, pop punk from NJ, 7' available, "Dead End" first 300 with poster sleeve, yellow wax...$4.00 (US) or trade for your 7" M.O. payable to G. Benitez, 1925 W. Temple St, 108-272, LA, CA 90026

SALE/TRADE: Faith (pink), GB (blue), Judge (gr), SSD, Bold (pink), Double O, Fugazi (gr), GB (yellow), Headfirst (purple), Neon Christ, Outburst (blue, red), Underdog (blue), Unity (blue), Violent Children, Abused, etc. Myl, 3855 Wellington Dr, Beth, PA 18017-9681, (215) 868-2215.

WANTED: Antidote, AF, CFA, Fear Of God, Fix, Heresy, Infest, Misfits, NA, SOA (gr), Teen Idles, Youth Brigade. See above for trades. Myk, 3855 Wellington Dr, Beth, PA 18017-9681, (215) 868-2215.

MUSIC AUCTION: Everything from classic punk to horrible Beatles. Weird collectors stuff— much more than records!! S.A.S.E. or 2 IRCs to: Seidboard World Enterprises, PO Box 137, Prince Street Station, New York NY 10012.

CORPORATE TRIBALISM chanting the Matrix from invisible literature. Get Poppin' Zits! #8 (Full Bodied) for $3.00 or 5 oz. postage and barter items. Invalid attempts have been publicly ridiculed. Jerod Pore 1800 Market St. #141 San Francisco CA 94102-6227. jerod23@well.sf.ca.us.

BASSIST SEEKING musicians to form punk band. Has past experience. Influences: X, Jawbreaker, Ramones, Descendents, Fang, Pegboy, etc. Write to Pete, 1284 61st street, Emeryville, CA 94608. Serious inquires only!

OXIGEN SCAVENGER: issue #2 $5.00 p.p. cash only. Room 101 Publications, 750 La Playa, Suite 855, SF, CA 94122. Real photos, not xerox copies. Poems, stories. there's more to life than just music.

FINNISH RECORD for sale: No Security/Valvontakomissio split LP US$12. Totalitaar "Snabb Liusglane" (demo'86) EP US $ 5. All prices postpaid from: Jallo Lehto, V. Storg 7B, 63342 Eskilstuna, Sweden. Distributors, labels, zines get in touch. Send an IRC for complete list. Jon Bent Nose from Australia and Ricardo from Portugal get in touch.

WANTED: Both Rudimentari Peni 7" inches. Also, bootleg videos, tapes, etc. Tell me what you have and your price. Write to: Brian Krul, 2218 Balsa st, Concord, CA 94520

TRADE: Deathwish 7" EP (300); Melvins/Malfunkshun 7" boot (red vinyl/100); Siege 7"EP (yellow vinyl/200); Infest 12" (2nd press, 2 color vinyl/100); Mob "Upset . . ." 7"EP; Rebuilding comp 7" (gold vinyl/100); Mob 47 live 12"(600); plus straight edge stuff, sub pop stuff. Wants: Japanese H/C, no wave/noise stuff; old punk 7"s; industrial/noise 7"s. Send lists. Anthony, 205 Washington Ave. Haddonfield, NJ 08033, USA.

FOR SALE: Dope, Guns &...Vol4, 8-Way Santa-Tad LP (sealed), Rapeman 7 (Touch & Go), Fugazi 7" (Sub Pop/black wax), Rollins 7" (Sub Pop), Walkabouts 1st 7" (Necessity), 64 Funny Cars- Catt Butt 7". Jimmy, 9447 35th ave SW, Seattle, WA 98126. Phone (206) 935-9309

FOR SALE: "Crowd Control" Really Red 7", Stack of 10 found, never been played $20.00. end check or M.O. to Jimmy Stapleton, 9447 35th ave SW, Seattle, WA. Any ?'s. Phone (206) 935-9309.

19 YEAR OLD MALE straight edge vegetarian looking for interesting hardcore/punk females to write to. Please send letter, pictures or anything else to me at POBox 364, Notre Dame, IL 46556. All letters answered, anyone welcome.

PUNK TILL I DIE. I want to hear from punks from all over the planet. Really into darkness. Especially Social Distortion, Ramones, Exploited, Uniform Choice, Dag Nasty, Lard, Samhain, Ministry, Fugazi. I need to know there's some true punk's left that stand for individualism and not just because they think it's cool. Square"peg", 8 Arcadia cove, Columbia, SC 29206

FOR SALE OR TRADE: Sub Pop 7"s, Lazy Cowgirls, Poison Idea, Screaming Trees 2X7"(bl/wh), Fluid (orange), Mudhoney, and more Sub Pop. Dope, Guns..5, Poison Idea-Get Away pic, Filthkick, What Are You Pointing At? 10", PHC?Infest flexi, Nirvana-Blew 12", Dwarves-Blood, Guts..LP (red) and more. Send offers and wants lists to Lance Erz, 5640 3rd Ave NW, Seattle, WA 98107

AUCTION FOR YOU COLLECTORS! NYC Hardcore "The Way It Is" Test press. I know how much this record is worth so don't try and give a 5 dollar bid. Send bids to Drew, 120 Knottingham Dr, Goose Creek, SC 29445 or call (803) 553-6495

WHY LEGALIZE POT? There are plenty of reasons in"The Emperor Wears No Clothes". A book that explain how marijuana cultivation just might save our dying planet. Read it and decide for yourself. $12.00 (cover price is $15) postpaid to: Insurrection Records, POBox 4314, Santa Rosa CA 95402

THE EARTH ISN'T DYING, it being murdered! Read "Ecodefense-A Field Guide To Monkey-Wrenching" and find tons of ideas and information on ways to stop the bastards who are making a buck at our planets expense. $10.00 postpaid (cover price is $12) from: Insurrection records, POBox 4314, Sant Rosa, CA 95402. Checks and money orders to Insurrection Records.

SET SALE! Hundreds of rare and new HC and Punk records for sale. Rare Fix, Necros, SSD, Deep Wound and SXE shit. Call now (908) 264 2877. Ask for Ryan. Call 24 hours a day and eat shit. P.S. I love you Mrs. "Afro" Fuller.

OUTNOW! L7/Lunachicks split 7" boot; Fugazi 7" boot & Sonic Youth 7" boot. All multicolor pressings in editions of 300. $5 PPD Cash or MO to Matt Hickman, c/o Marketrate, P.O Box 9764, Wilmington, DE, 19809. Hurry! These go fast!

DEATH BAND: Nasferatu, Plague of Doom, six song demo out now! Cost is six bucks, includes postage. For merchandise and info write to: Nasferatu P.O. Box 4013 Omaha, NE. 68104-9998 USA. (Cash only). Also distributed by Wild Rags records: 2207 Montebello, CA. 90640-4014.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

WANTED: A hardcore bass player for punk band. Sacto area. Influences: Poison Idea, Bad Religion, Dwarves and the likings of. Mike (916) 635 6338.

PUBLISHERS WANTED: Any zine interested in anti-war, environmental, anti-authority, political and anti-government literature (poetry, articles, essays, etc.). Write to: Dan Marshall, 39 Country Club Rd. Torrington, CT. 06790, USA.

AUCTION, these records only: The Fix "Vengeance/In this town" (Touch & Go #2, M-/M-, 200 made); Teen Idles "Minor disturbance" 7" EP (Dischord #1, slight sleeve wear); Insted first LP (test pressing, very few made); Cro-Mags live LP (bootleg/500 made); Deathwish 7"EP (300 made). Anthony, 205 Washington Ave. Haddonfield, NJ 08033, USA.

SALE: (7") Meatmen "Vintage Meat" autographed #726/1000 ($30), Antiseen "Blood of Freaks" first press ($15), Dwarves "She's Dead" Subpop ($25), GBH " Sick Boy" ($15), Accused/Morphius first press/red ($20), Insted "We'll Make the Difference" autographed by Kevinsted ($20), Drunks with Guns "Zombie +3" ($10). Write first, SAE for list. Paul Holstein, 1515 Sashabaw, Ortonville, MI 48462.

WANTED: Misfits or Samhain items. Vinyls, bootlegs, viseos, books, yearbooks, comic books, pictures, posters, flyers, etc. . . Write to MK, P.O Box 460, Euless, TX 76039-0460.

FUCKRACISM Crass, Eat the Rich, etc. patches - 75c each. Also t-shirts of all sorts, zines, records, tapes, books, pamphlets, flyers, buttons and more. For free catalog send SASE to P.O. Box 263, Colorado Springs, CO 80901.

CHARRED REMAINS a.k.a. Man is the Bastard / Pink Turds in Space split 7"EP. Still avail. for $3.00 PPD on green and red splattered vinyl from Slap a Ham, P.O. Box 843 San Fransisco, Ca. 94101. Ultra Sick and Mean Attack from So. Calif. and Northern Ireland. Money Orders to Chris Dodge not Slap a Ham.

BUG SCRATCH has a new address. It is 5321 South Loop 289, Apt. #713, Lubbock, Texas 79424. "I Sold My Trombone (for rocknroll)", an 8 inch 3 band flexi compilation is still available for only $2.50 postpaid. US cash only.

FOR SALE: Minor Threat "Buff Hall" & "'81 Demos," Positive Approach, 7 Seconds "Skins," White Flag "Within You" (clear), YOT "CBGBs," Exploited "On Stage" (red), High Priest of Harmful Matter, Something to Believe In (red cover), Not So Quiet On the Western Front, 7 Seconds "I Still Believe In These Words" 1985 tour video. Write to: D.A., 8808 Falls Ln, Broadview Hits., OH 44147.

WANTED: D-Vision 12" on Positive Force, 7 Seconds Demos "Socially Fucked Up," "3 Chord Politics," "Drastic Measures," "Walk Together," (original), "Blast From The Past" (green, clear, yellow, red vinyls), 1 song flexidisc & bk/wt UK fanzine, 1986 cassette "Son of Quincy" UK fanzine compilation. Write To: D.A., 8808 Falls Ln, Broadview Hts., OH 44147.

"SOMETIME SHITHOOK SEEKS correspondence with creatures out of a dream. . . Writer/poet seeks them's that have been to heaven and hell here on Earth. What's your story, Sunshine? Let's hear you speak about life . . . Plain correspondence fine too. Interests: cut-ups, Joy Division, Kerouac, Burroughs, Kafka and the every day. "Z", P.O. Box 203, 14772 S. Pulaski, Midlothian, IL 60445.

LET US TRADE. Your bands 7 inch or demo, for "I Sold My Trombone (for rocknroll)", an 8 inch flexi compilation, including Humidifier, Thompson's Disease, and Face of Decline. Bug Scratch, 5321 South Loop 289, Apt. #713, Lubbock, Texas 79424.

MISFITS WANTED! Looking for any original MISFITS or SAMHAIN vinyl, photos, or magazines. Will buy or trade. Send SASE for huge list of super rare MISFITS stuff. Call or write Kirk, 211 6th St. Apt. 2, Glassport, PA 15045, (412)673-3387.

FOR SALE: Breakaway 7", Last Option 7", Reason to Believe 7" (1st press on Soulforce), Brotherhood 7" (red), Turning Point 7", Majority of One "Decisions Made" 7", Wind Of Change "Promise Kept" 7" and "Rain" 7", Relapse 7", Pittbull 7" (1st press), L'arm "Nothing Is Hard . . ." 7". Best offers! Erik H., 3838 Dearborn, Rochester Hills, MI 48309.

LOOKING FOR PEOPLE TO WRITE TO and maybe visit, America, Europe, World. I'm 27, vegie into Aussie, Boston stuff, early 80's h/c, baseball, football. Anyone wanna suffer Patriots games? Write: Pete, 81 High St., Prestwood, Bucks., HP16 9EF, England.

LOCAL ANESTHETIC, the hippest, happenist most bitchinest publication around, is out. Premiere issue features Redd Kross pictorial; interview with Anti-Seen, Dead Boys ('87 reunion tour); essays; fiction; record, zine and live reviews; plus much more subversive spiel and imbued insights. $2 pp. to Gnashing Chiclet publications, 7 Georgia Ave., York, SC 29745.

PUNK! from all over the world. Free catalog. Big Spazz Productions. 4470 Sunset Bl. #570, Hollywood, CA 90027, USA.

IMPORTS! from all over. Domestic too. Totally underground. Punk. Trash. Avant-weirdo shit. Free catalog. Big Spazz Productions, 4470 Sunset Bl. #570, Hollywood, CA 90027, USA.

UNDERGROUND rock 'n' roll. Punk. Weird stuff. From all over. Free catalog. Big Spazz Productions, 4470 Sunset Bl. #570, Hollywood, CA 90027, USA.

STEFAN KORKENEIER IS NOT GUILTY: Apologize to him. But more "friends" must be added in the black list: Mark G. from Pico Rive Ra, CA. Where's my Infest 12" (1st press) & the fucking French guy (I don't remember his name) where are my $75 for Unity + "End the Warzone" 7"s? Paolo Petralia, V.Le Beethoven 63, 00144 Rome, Italy.

WANTS: Larm 7" "No One", Larm/Stanx, Unity 7", Crippled Y. 7", Infest 7", Septic Death "Burial" 7" and 1st 12" Boots or money for trade. Paolo Petralia, V.Le Beethoven 63, 00144 Rome, Italy.

JUST IN CASE: A new mail-order has just opened in Connecticut. It has everything your looking for in hardcore and more. For a free catazine just send a S.A.S.E., also distribution get in touch at: P.O. Box 944, Canton, CT 06019.

S.H.A.R.P.: Connecticut S.H.A.R.P. now is in existence. Thanx Wes and the rest of the crew in Peoria. Also thanx to everyone who has took the time to write to us . . . unity is half of the battle.

AUCTION/SALE: Tons of rare & new records. Sub Pop, Am Rep, Touch & Go + more. Send 29c stamp for list to: Dave Martin, PO Box 19438, PGH., PA. 15213.

DETONATORS/ECONOCHRIST split 7". $3.00 postpaid. Checks or money orders to: Insurrection Records, P.O. Box 4314, Santa Rosa, CA 95402. $3.50 Canada or Mexico $5.00. Anywhere else. U.S. funds only.

SUB POP 45'S: Rapeman ($100), Mudhoney/SY ($50), plus Nirvana, Tad, Poison Idea, etc. Send stamp for list: Dave, 101 S. Avon Drive, Claymont, DE, 19703. (302) 798 1449.

EASY TO LIKE, hard to know. Just moved to SF from TX and don't know anyone in the Bay. Friends desired, pref. self reliant lesbians 16-20, anyone who enjoys slamming and especially anyone who will let me bum rides to Gilman. Gabriel, 253 Mangels Ave. SF, CA 94131.

DISTRIBUTE your ad. or flyer with Torn Scotum sine. We correspond with 20 to 40 people each week. Send upto 50 copies of your message for distribution to weirdos across North America. T.S., PO Box 1523, Bonaventure, Montreal, Canada, H5A 1H6.

SALE: Youth Brigade - "Sound & Fury" LP (original) $50, Bad Brains - "I Luv I Jah" 12" $20, "Destroy Babylon" 12" $20, Minor Threat - "Out of Step" LP (1st press) $20, Descendents - "Fat" 7" $30, Youth Brigade 7" $10, Something to Believe In comp. $15, Half Life - "Under the Knife" 7" $5, + more. Write: Chris Farrall, 2003 Napier Dr. Forestville, MD. 20747.

VIDEO FOR SALE OR TRADE: 100's to choose from. Nirvane, Jesus Lizard, Mudhoney, Fluid, Hole, R.H.C.P., Janes, Tad, Fugazi, Bad Relegion, Ramones, Thunders, Gwar, Buttholes, Skinny Puppy, Smiths, Misfits, Samhain, Social D., Residents, GG, Rollins, Dictators, Ministry, Cows, Laughing Hyenas, Babes in Toyland & many many more. Also cult films. Write: Merle Allin, 298 Mulberry St. #7D, New York, N.Y. 10012 or call (212) 274 0803. Traders send list.

BOLT THROWER - Realm of chaos. Limited gatefold w/lyric and picture booklet. On Earache (of course). $150 to: Danny Hicks, 709 S. Wood St., Pryor, OK. 74361. If I have already sold it, I will return your $$.

"INTENSITY" FANZINE issue #5 out now, featuring interviews with Hammerbbox, Fireclown/New Rage Records, Rikki Tikki Tavi, Forced Entry and a boogerload of record reviews. Cost: $2 & 5-29c stamps to John Book, 2502 W. Opal St., Pasco, WA. 99301-3352. Congratulations to Tim and MRR for making it to issue 100!

SKATEPUNK looking for life on other planets. Especially female skins or punks with which to exchange nude photos with. Everybody write thoug. All answered. Favourite bands DK, Jawbox, No Use For A Name. Lime, 800 New Stine #20, Bakersfield, CA. 93309.

TRADE: Headless - flexi, Anti Septic - 1st/last 7", Confuse - all, C. Cocks - all, Shuffle - Violence of Oi 7" and more! Your list gets mine. Kazuyoshi Kanai, 734-1, Koubetto, Annaka, Gunma, 379-01, Japan.

MISFITS SALE: over 50 Misfits, Samhain and Danzig records for sale. Originals, colored, bootlegs and videos. 3 Hits (white), DIe DIe (white), Earth Ad (purple), Honnon Business, Wolfs Blood, Evil Life (Fiend Club), Legacy (white), Unholy Passion, Evil Life (green), November (orange), Marilyn (purple), Bullet, plus tons more. Send stamp or IRC to: Grand Slam Records, 2255 Route 286 South, Indiana, PA, 15701, USA.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

VINYL FOR SALE: A.O.D.- "BB-Q", DK's "California" 7", Rapeman -"Inky's Butt", Culturecide "Tacky Souveniers" (sealed), Dri "Dirty Rotten " LP . For a complete list, send a self addressed stamped envelope to: Unique Records, PO Box 4200, Corpus Christie, TX, 78469-0607. I am looking for these in NM- mint condition: God Bullies 1st 7", God Bullies recs; Jesus Lizard chrome/7vs8, brown vinyl.

AUCTION #5- 7"s- Circle Jerks- Golden Shower (Lax Records) Big Black -Il Duce (Homestead Records)- Gang Green- Sold Out (green vinyl w/ inserts Taang #1)- Urge Overkill- Lineman- (T&G #27)- Slipknot- (w/ inserts, red vinyl- Revalation 13)-Inside Out- Above All -(blue vinyl w/ inserts-Noiseville rec.) -Lps- Yes L.A. comp. picture disc- Government Issue- Crash- (clear vinyl- Giant rec.) Minor Threat- Out of Step- (first press. Dischord) Send bids & list to: Tammy 8950 SW 106 St., Miami FL 33176 .

TRADE: I want to trade my records for videos and comics (Marvels preferred). Record trades welcome also. All letters answered. Thanks. Robert Mosqueda, 9766 Wolven Rd. Rockford, MI. 49341-9109.

FUN FOR THE WHOLE FAMILY! Uncommon Society has a new tape on THD Records. If you like Hard-Ons, Green Day, Doughboys, you'll like this. $5 U.S. p.p.d. $7 overseas p.p.d. THD Records: 2020 Seabury Ave. Minneapolis, MN, 55406, U.S.A.

RECORD SALE - New Set Sale catalog with over 1000 rare and not so rare records. We have all your needs. Boston, DC, Oi, Dangerhouse,Touch & Go, Subpop, Misfits, Necros, Minor Threat, SOA, 7 Seconds, SSD, Fus. Foreign orders welcome. Send stamp or 2 IRC's for huge catalog to: Grand Slam Records, 2255 Route 286 South, Indiana, PA. 15701, USA.

FOR SALE: DYS, Meatmen, Fix, Big Boys, Bad Brains, Violent Children, Nihilistics, Unity(Blue), Bad Religion, Token Entry, Rapeman, Really Red, Iron Cross, Crippled Youth, Skrewdriver, Koro, Heart Attack, Mudhoney, Together(Orange), Poison Idea, Mad, DOA, Die Kreuzen, DRI, Black Market Baby, Naked Raygun, ROD, Straight Ahead,Dils, Underdog, Avengers, Negative Approach, plus tons more. Grand Slam Records, 2255 Route 286 South, Indiana, PA. 15701, USA.

ATTENTION BANDS,FANZINES!!! "Beat Hotel" Mail Order wil be opening a store in October. We will be specialising in independant bands/ fanzines. So if you have a record, cassette,CD, video, fanzine, or whatever, send us 2 of each for sale on consignment or write for details. Anything accepted! (well, almost anything.) Beat Hotel,PO Box 71869, Madison Heights, MI 48071, USA.

BEAT HOTEL!!! Music Mail Order for the Independant- minded. Send $1 (refundable) for 40 page catalog of LP's, cassettes, CD's, video's, and fanzines. Send to: Beat Hotel, PO Box 71869, Madison Heights, MI 48071 USA. Now accepting consignments!!!

WANTED: Chronic Sick-12"; H.O.F- "Ritchies Dog"-7" (Am. Rep.); Poison Idea- "Getting the Fear"- 12"; Genetic Control- "First Impression" 7"; Middle of America- comp. LP; More...Trades-Bad Religion-"Back to the Known"-12"; Social Distortion- "Mommy's Little Monster"-LP (13th floor); Dickies- "Banana Splits"-7", More...send lists: Mickey, 19320 Stillmore St., Apt 116, Canyon Country, CA 91351

I DO THE "TOTAL CARNAGE" hardcore show on KCBL 88.7 Cable F.M. in Sacramento. The show airs every 2nd and 4th Tuesdays. Send tapes or records, in return I'll tell listeners how to get in touch with you. David Leon 131 Riverchase cir Sac, CA 95864 or call for info (916) 278-EDGE.

"2 UGLY THINGS' is always looking for bands to put on international compilations world distributed and for flexis plus 7". Send your stuff to: Marco Castelli, Via Pergolesi 8, 20052 Monza (MI), Italy. We've already great bands!!

THE TWO BEAN ZINE issue #2 will be out real soon, with interviewas with Trusty , Winter, Phantasmorgasm, and many other punk/crust/ grind/ hardcore bands. I need artists, distributors, and bands to contact me, No Racists please! Issue #1 is defunct. Mike Dennis, 320 Allison Dr., Torrington CT 06790.

LOOKING FOR x-lrg navy blue "True til Death", original pressure release, original "New Age" Against the Wall, or Schism short sleeve. Will buy or tradegold rebuilding, G.B. at Safari Club test press, SSD 7" boot, chain (green), Brotherhood (red), or Project X 7". Call Casey at (609) 466-2807 or write 55 Taylor terrace, Hopewell, NJ 08525

MENTORS! MENTORS! Sea Monkey Records announces the arrival of offical Mentors stuff! "Rock Bible" new tape $8.00ppd; El Duce "Solo" tspe $8.00ppd; Mentors "fun Movie" 45min. Video $15.00 ppd; 2 sided t-shirts $15.00ppd; Explicit material! (Make checks or M.O.'s payable to Kevin) Sea Monkey Records, PO Box 5461 Laurel, MD 20726

WANTED TEXAS RECORDS '78 to '83; Cringe, Vomit Pigs, Hugh Beaumont Experience, Smegma, Bobby Sox, Ejectors, Foams, Dot Vaeth Group, Telephones, Inserts, Next, Skunks, Dicks, Big Boys, Offenders, Really Red, Stains, Huns, ESR comp., etc... Also want sonics, Franticx and Solger. I have Texas items to trade, Pat 803 Woodard Way #217 Arlington, TX 76011. PH#(817) 548-9333.

WINNING BIDS will be notified within one week after the close of the auction (one month after cover date). Money orders or bank cashier's check must be recieved one week after notification or records will be sold to next highest bidder. Please, only bid if you intend to buy the records you have bidded on. Thank you. Tammy 8950 SW 106 St. , Miami, FL 33176

DEAD KENNEDYS AUCTION 7"s- California Uber Allies (w/ inserts- Optional Records) - Nazi Punks Fuck Off (w/ arm band- Subterranean 24)- Kill The Poor (Cherry Red) Fresh Fruit- (Test Pressing from Poland- Polton 34)- Give Me Conveiience- (Red vinyl w/ free 7"- Alternative Tent.)- Frankenchrist (orig. w/ poster- Alternative Tent.) plus lots of other Hardcore. Write for list & send bids to:Tammy 8950 SW 106 St., Miami, FL 33176.

CREWCUT #2 - Out Now! Interviews with Iceburn, As It Stands, majority Of One, Biohazzard, Snapcase, and Sticks & Stones, plus reviews, revenge and more! So pillage your grandparent's bingo money and send $3.00 ppd. for 58 pages of insanity to: Crewcutt Fanzine c/o Kevin Zarbo, 621 Minnesota Ave., Buffalo, NY 14215.

WANTED: (7") Fugazi boots, N. Death (or 12"), Carcass (or 12"), Dead Kennedy's, No Means No, Crass. Can trade Misfits "Perfect Crime," Patti Smith (live tapes). Write to: Greg Kennedy, 470 West 23rd St., New York, NY 10011. P.S. I will pay cash but no horror prices.

HEY MISFITS FAN, LOOK. Auction: Evil live LP, limited edition, green vinyl. Halloween 45. Walk Among Us, original pressing, pink cover. Earth AD, original pressing (U.S.). Earth AD, original pressing (German); includes bonus tracks. Send bids (no later than six weeks after month of publication) to: Michelle, 127 East Ripa, St. Louis, MO 63125, USA.

SET SALE! Misfits: "Walk . . ." pink cover $55, "Noted" LP $25, "Al's Bar" LP red vinyl $30. SOA "No Policy" green $40, Stalag 13 7" boot (of 500) $25, No For An Answer 1st press 7" $15. All in great condition and postage paid. Send cash or blank MO (no checks!) and a stamp to: Gerald McCloskey, P.O. Box 583, Westbury, NY 11590-0583.

FOR SALE all 3 records by Minor Threat. Minor Threar 1st 7" yellow cover w/lyric sheet. Minor Threat "In My Eyes" 7" black vinyl, Minor Threat "Salad Days" w/lyric sheet. Make an offer on all 3 or on just one. Smelly, PO Box 77572, S.F., CA 94107.

FOR SALE Government Issue 7" "make An Effort" EP. Black vinyl w/lyric sheet. Misfits "Evilive" 7", hand numbered and hand stamped with crimson ghost by Glen himself. Make an offer on these records. Smelly, PO Box 77572, S.F., CA 94107.

MANN, 23, sucht europaisch Hausbesetzers, Punker, Autonomen, Anarchisten. . . Ich will uber deine Szene erfahren. Konnen wir aus Zeitschriften, Kassetten, Plakate und Briefe (auf Englisch, Deutsch oder Nederlands) tauschen? Schreibe bitte: SWG 1105 Live Oak Ridge Road. Austin. Texas. 78746.

HALO OF FLIES 1st 7" for trade/sale. Send your offer/trade list and get mine. Steve, PO Box 763, New York, NY 10003. Tel. 212 989 1065. Wanted Cringe 7", Fresh Color, Ejectors, Ed Nasty 7" + others.

UK PUNK COLLECTOR/TRADER requires US hardcore records including all rare releases by DOA, Big Boys, Misfits, Sub Pop, Subhumans, Crime, Germs, Dils, etc. etc. Will trade for UK punk. Many rare items. Blitz 1st, Chaos UK, UK Subs, GBH, Anti Pasti, Vice Squad, etc. etc. Write to Mark Egan, 14 Aberdeen Grove, Armley, Leeds, W. Yorkshire, England, LS12 3QY.

BLACK FIELDS/BLACK FIELDS/BLACK FIELDS... I need everything!!! Any demo/ live/ practise tapes, flyers, especially Andy's artworx! I'll trade you my art if you can help- whoopdeephukkindoo! Write: Squeal, Ael-y-bryn, Trimsaran Rd., Llanelli, Dyfed SA15 4RW,UK.

PENPALS WANTED: I need mail so write to me! I'm 20, into hockey, Twin Peaks, and music such as Shudder to Think, Jawbreaker, Fuel, Green Day and plenty more. Please write to: Bob Conrad, PO Box 7952, West Trenton, NJ 08628.

FOR SALE: Stikky "I & I & That Guy Over There" 7", Corupted Morals "Think About It" 7", Econochrist "It Runs Deep" 7", Porcelain Boys "If You Were Real" 7", Alphabet Swill 7" (blue/250), "Turn It Around" 2x7" comp., Haywire/Left Insane split 7". Make me an offer! Erik,3838 Dearborn, Rochester Hills,MI 48309.

WRETCHED ONES: New shirts out now black and red ink,on white.$9.00 USA, $12 foreign. M, L, XL. The Burnt: LP on Mutha Records 1985 rediscovered copies, 19 songs $6 USA, $8 foreign. Headache Records, 53 Myrtle Ave., Midland PK,NJ 07432.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

MINISTRY-LIVE 1-28-90 venue, Dallas TX. 80m. of (A) quality filming. $18 p.p.u.s. or trade. Many other artists available. Your list gets mine. N. Smith 3300 Montana Ave #1, Cin., OH. 45211.

AUSSIE PROGRESSIVE HARDCORE. Aversion Therapy ex Arm The Insane, Death Sentence. Hot 5 track studio demo on chrome cassette now available for $4 ppd (US) from those wonderful zany guys, Simon and Greg at Spiral Objective, PO box 126, Oaklands Park, 5046 SA, Australia.

LAUGHING MAN 4 song cassette. Punk/Metal from Chicago, featuring original Effigies bassist Paul Zamost. Send $3 well disguised cash or money order to: Laughing Man, POBox 57-8935, Chicago, IL 60657-8935

HELLO, HELLO, HELLO, buy, buy, buy, Dead Lazlo's Place, 5 song cassette only release, on lawsuit Rec. SLF meets Doughboys in So. Cal. $3 USA, $4 World, cash only, order from: Luis E, POBox 265, Van Nuys, CA 91408

WANNA BE A STAR! Then send me your versions of horrid cover songs to be placed on my comp. tape. I ain't tryin' to scam nobody's bread with this. i just wanna have some fun (like Samantha Fox). I J. Hunter, 7304 Masonville Ct., Annandale, VA 22003. Thanks to Ultra Violet Eye and the Fuckboyz for your help.

LOOKING FOR TAPE TRADERS influenced by any or all of these bands: Sisters of Mercy, Christian Death, Sleep Chamber, Current 9.3, Coil, Death in June, Severed Heads, P.T.V., Throbbing Gristle, Frontline Assembly, Leather Strip, Nick Cave/B-day Party. Anyone interested write or call: Dave Clouser, 450 Church Lane Rd., Reading, PA 19606, U.S.A. (215)370-2811.

CAVE CLOWN MICROWAVE VOL 3 is at the top of the musical food chain: the regurgitation of pop, thrash, folk, wave, metal & country. We ate it, you'll hate it. Send $2 to PO Box 384, Front Royal, VA 22630.

THE POPE SEZ: "C.R.I. must be destroyed!" 19 new silly-core anthems or scourge "Feed the Hungry, Not the Machine" social political thrash/grind, good production. $3 each or trade. Stele, 16739 Old Manchester, Grover, MO 63040.

RINGWORM 5 song 91 demo. H.C./Grind at its best. $4 US/$5 elsewhere. Write to: Ringowm c/o Ken Carpenter, 26965 Greenbrooke Dr., Olmsted TWP., OH 44138, USA.

NON-RACIST PUNK, CORE, GRIND,DEATH bands wanted for compilation tape. For information write: Take Caution, 175 Grogan's Landing, Atlanta, GA 30350.

BANDS SEND TAPES! Bullet Proof Cassettes are looking for material for the Bullet Proof sampler #1, any style welcome. Send to: Bullet Proof, c/o Joe, 111 Vail Ave, Peekskill, NY 10566.

NEW FAITH CONDITIONING- 10 song cassette is out now so dig deep and check it out. Only $3 ppd. Send cash only to Bullet Proof, c/o Joe, 111 Vail Ave, Peekskill, NY 10566.

LOOKING TO TRADE live tapes. Into Scientists, Pussy Galore, Cosmic Psychos, Lubricated Goat, Captain Beefheart, Les Thugs, Chills, Nomads, Lime Spiders, Celibate Rifles, Eastern Dark, Sister Ray, Hasil Adkins, Vom, etc. Richard Lopez, PO Box 7048, Santa Maria, CA 93456.

SHRINKWRAP " Fear, Loathing And Admiration". Twenty-one abrasive blasts that can only be desctribed as "the sonic equivalent of a snuff flick". This cassette only release is available for $6.00 postage paid from Shrinkwrap propaganda, POBox 11831, Pittsburgh, PA 15228

POWER FUNK FANS - Electric Flame - 11 song CD or cassette available. Thundering drums, slappin bass, caterwauling guitar, intense lyrics! CD - 8.00, cassette - 6.50. Add 2.00 P+H. Order now and get free poster. Titan Records, PO Box 740057, Ocala, Fl. 32678.

LIQUID CENTER: Pensylvania-style garage punk by The Guilt. Over twenty new songs on quality chrome cassette, $4.00 pp. to B. Hibbert, 240 Winona avenue, Washington, PA 15301. (trades welcome too)

VIDEOS FOR SALE or trade: 100's shows. Nirvana, Mudhoney, Fluid, L7, Babes In Toyland, Flaming Lips, Tad, Jesus Lizard, Jane's, RHCP, Thunders, Dictators, Ramones, Dickies, Fugazi, Gwar, Buttholes, GG, Rollins, Misfits, Samhain, Cromags, Social D, Primus, Helmet, Cramps, Dead Boys, Smiths and many many more. Also cult films. Write Merle Allin, 298 Mulberry st #7D, New York, NY 10012 or call (212) 274-0803. Traders send list.

BANDS needed for comp. tape. All styles are welcome, as long as it's funny and/or obnoxious. Send tape (up to 5 songs) to: POBox 21422, Oakland, CA 94620-1422

HI I'M DOING AN INTERNATIONAL tape trader list. So send your list + wants and be on it. The list has six parts of 10 pages with about 100 addresses each (tape traders, mail order infos, 'zines & more). Available for $1 post paid/issue. Six parts for $5. Five parts for $4...All mail order infos, 'zine, messages & anything else you would like the world to know welcome. Write to Kris Verreth, Tervuursestwg 1H, 1820 Perk, Belgium.

ENTROPY "Welcome To The Police State" cassette out now. 10 tracks of monkeywrenching, flagburning, systemfucking, revolutiostarting, presidentkilling anarchist punk rock. Only $1.25+75c (cash or stamps) from: Entropy, POBox 9471 Schenectady, NY 12309-9471.

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EXPERIENCE THE SOUNDS of accessible metal industrial! Extremely heavy shit with undescribable overtones! Four song studio recorded tape $5 ppd everywhere. Candiru, PO Box 342, Camphill, PA 17001-0342, USA. Also interested in trading: Coil, Swans, Godflesh, Slab, Pigface...

KINGS OF THE CORE comp. 60 solid minutes of brutal vicious hardcore power. This is the ultimate HC compilation featuring over 10 of the buttkickingest unsigned bands in the world! Buyer beware this tape kills!!! Send $8 to Ranger, PO Box 60214, Bakersfield, CA 93386.

ATTENTION ALL BANDS! I'm putting togheter a compilation tape of bands from everywhere. if you want to be included in it, send me something you've recorded (with lyrics, if possible). Send everything to: Andrew Jacobs, 16576 Mt. Kibby st, Ftn. Valley, CA 92708

VIDEOS/AUDIO FOR SALE or trade, Dead Kennedys, Misfits, GG Allin, Gwar, Danzig and cult/horror movies. Also have records for sale/trade. Send trade list, stamp or IRC for list. Jaime Morrison, 3345 Azalea dr, S. Salem, OR 97302

HELP, I WANT STUFF! Movie props (corpses, maks, etc.), Biafra stuff, cool flyers, cult/horror movies and other movie junk! Pair of Doc Martins (14 holes or more). Buy or trade! I have bootleg videos, movie stuff, records, audio, etc. Jaime Morrison, 3345 Azalea dr, S. Salem, OR 97302.

BIG BLACK -1/4/87 CBGB's. Superb one camera shot. if the camera was any closer, you'd be onstage. You won't be disappointed with this one. 60 minutes $20 plus $3 shipping. Rock'n'Roll Video, POBox 135, Park Ridge, NJ 07656

UNCOMMON SOCIETY! Uncommon Society has a new tape out now on THD Records. To put it in the words of Frank the Man " I like it". Fans of Doughboys, All, Big Drill Car will dig it. $5 U.S. ppd. $7 overseas ppd. THD Records: 2020 Seabury Avenue, Minneapolis, MN, 55406. Write us at our Ottawa address too!

MISFITS - Creeply Compilation. Includes: Detroit 1983, Santa Barbara 2/83, Boston 1982 plus promo. Quality ranges from B to A. 100 minutes $25 plus $3 shipping. Rock'n'Roll Video, POBox 135, Park Ridge, NJ 07656

LITTLE RASCALS - 2 hours of shorts pulled from TV because of violence or racism. An interesting look at how much the industry got away with. $20 plus $3 shipping. Rock'n'Roll Video, POBox 135, Park Ridge, NJ 07656.

TRANSIENT MAN - The new cassette by Boone Stigall. Don't categorize, just listen. Send $4.00 to 1026 Southpark dr, Apt 2-B, Columbia, MO 65201, Blank C-90 (CrO2) okay! Send a stamp for tape list!

TAPE TRADERS WANTED: I'm into East bay, Seattle and all good punk and h.c. in between. I have about 2000 titles. Send me your list! Lance Erz, 5640 3dr ave NW, Seattle, WA 98107.

LIVE TAPES FOR TRADE: Sisters Of Mercy, Ministry, Revolting Cocks, Front 242, U2 a.m. Send your lists or an Inbternational Reply Coupon! Tursten Meyer, Fuhrbergsweg 1, W-3101 Wathlingen, Germany.

GG ALLIN + THE MURDER JUNKIES - "Watch Me Kill" - new stuido material never before heard. Cass. $5.00 ppd. to Mark Sheehan, P.O. Box 441, Dracut, MA 01826.

DESPISED! 90 min. comp. tape by DROP Records out now. As It Stands, Rorschach, Dryrot, Comb, Oxymorons, Dreadmill, Humorgod, and eight more. Comes with booklet and art. $4 from: Scott Fraser, 1376 Windsor Dr., Clearwater, FL 34616.

LOOKING FOR: Fluid/Nirvana split 7", any Fluid-Nirvana, bootlegs. Bad Religion, any Jawbox, Melvins flexi, any Jawbreaker. For Sale/Trade: 7 Seconds - Blasts. . . clear vinyl, Committed . . . green vinyl, Skins . . . clear vinyl/hand #558/1000. Samhain "Season of the Dead" live Jockey Club '84, black vinyl from W. Germany. Send bids/lists: Scott Fraser, 1376 Windsor Dr., Clearwater, FL 34616.

CRAZY FILMS!!! Send me a VHS video tape and $2 and I'll fill the tape with homemade crazy films. Believe me, you'll be glad you did! Send to: Crazy Jake's Video, P.O. Box 2739-169, Huntington Beach, CA 92647.

HEY GRINDCORE, HARDCORE, PUNK, TAPE TRADERS. I'm looking for any demos, rehearsals, flyers, pictures + especially any live soundboards + live material from Larm, Terrorizer, Fear of God, Minor Threat, Septic Death, Nausea (x-Terrorizer), Agnostic Front, Dismember, Cryptic Slaughter, Op Ivy, Early 7 Seconds + much more. (Quality material preferred). Please send trade lists + tonz of flyers to: Sam, 427 Jemez Rd., Sante Fe, NM 87501.

ARMS LENGTH Hardcore from Cleveland, Ohio. 6 song demo only 3 dollars ppd. cash only we won't rip you off. Send to Arms Length, 20714 Clare Avenue, Maple Heights, Ohio 44137. SASE.

RARE PUNK MOVIES ON VIDEO! Punk in London '77 - Adverts, Lurkers, X-Ray Spex, Jam, Clash, Wayne County, others! Interviews. Raw Energy - rare 1978 film. X-Ray Spex, Slits, GenX, Bolan. Both excellent quality. $15.95 ea. money order US format only. Jim Russo, 136 E. Main #33, Bloomsburg, PA, 17815. (Canada add $2 per tape).

TAPE TRADERS - Contact fanzine for audio and video traders of live shows, interviews, bootlegs, demos and other rarities. This has nothing to do with officially released records. For free inclusion send list and wants to, Back Room Productions, 18 Rhonda Ave, Willetton 6155, W. Australia.

WANTED POMPEII 99 audio/video tapes, Johann Schumann "Mephisto Waltz" 12", Saigon 7", The Proletariat 7", Heltir cassette, Premature Ejaculation "Death Cultures" cassette, Screaming Bloody Leper Children 7", Christian Death on L'IAS, Giant & King Records - 38 Larch Circle, Belmont, MA 02178.

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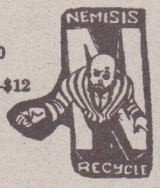

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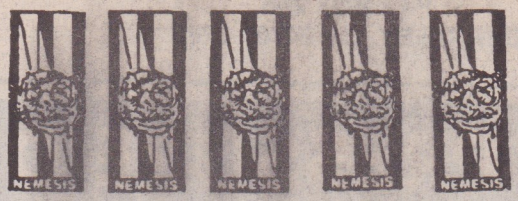

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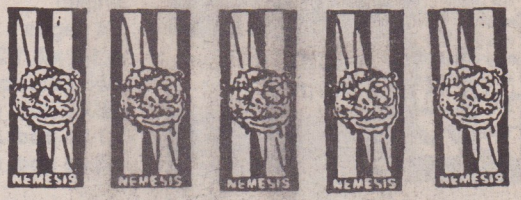

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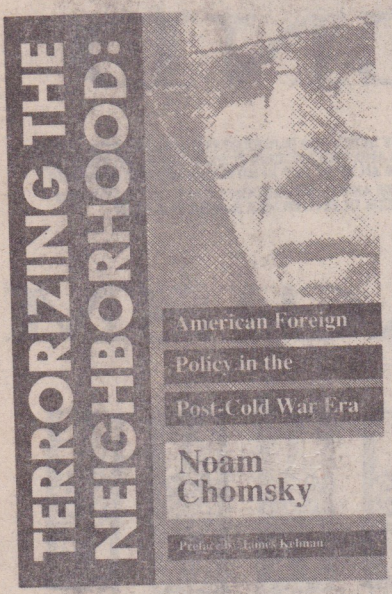

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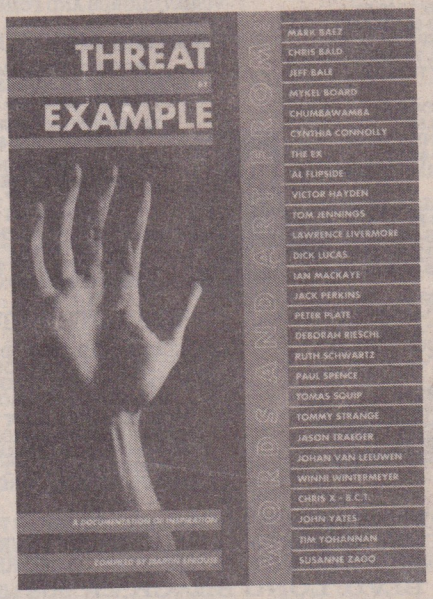

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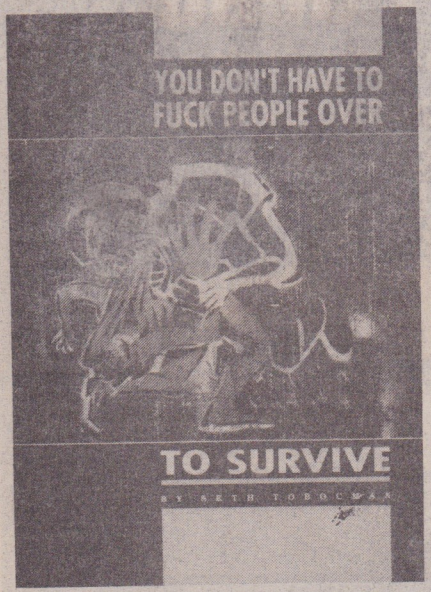

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